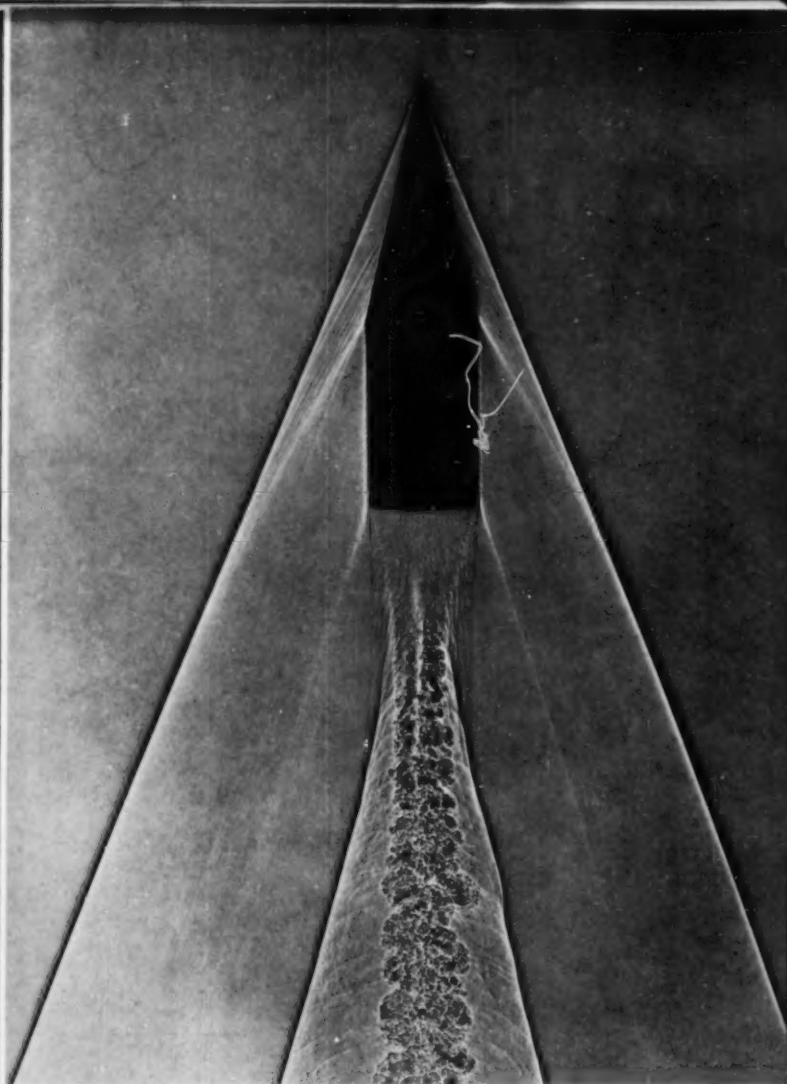


psa JOURNAL



OPERATION MACH 3

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OFFICIAL PUBLICATION
OF THE
PHOTOGRAPHIC SOCIETY
OF AMERICA

VOLUME 18 • NUMBER 8 • AUGUST, 1952



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All of summer's good times are *better* times when there's a camera handy to snap the high spots. But the most fun of all is *showing* the pictures right away! Only one camera in the world will give you that thrill . . . the Polaroid® Land Camera. It delivers a finished black-and-white print just one minute after you snap the shutter.

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News items about Division activities should be sent to the Division Editor whose name appears above, or at the head of the Division news section. Manuscripts of Articles of a divisional nature should be submitted through the Division Editor concerned and manuscripts of a general nature should be submitted to the Editor. The PSA JOURNAL does not pay for articles or pictures; all functions of the Society are based on voluntary activity. Manuscript paper for the JOURNAL will be supplied free on request. Glossy photographs are preferred but good reproductions can be made from any picture of suitable contrast. Submission of an outline of a proposed article will result in a prompt editorial opinion of its suitability.

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The President Reports . . .

It's a grand and glorious feeling. The Convention with all its details seems to be running along just about perfectly and the program looks like one of the best PSA has ever staged. Several problems that have puzzled and bothered me are working themselves out, and there are several most promising volunteers for "any job in which I can help". But the highspot of the day is the simple fact that, for the first time in far too long, there is not one unanswered letter on my desk! It's a grand and glorious feeling!

Going back to the Convention for a moment, this issue of your Journal will reach most of you before you start for New York, and when you get to the New Yorker, you'll find another copy waiting for you. May I ask that you read carefully the piece on the plans for what PSA should do in the future; and then think about it enough to be ready to perfect those plans and suggest improvements or ways in which they can be put into immediate effect. Or maybe you will come up with entirely new ideas much better than those already suggested. I hope so.

When you read those two pages, remember that the suggestions and ideas are not mine: they are the result of so many long discussions with so many PSA'ers that by now their parentage would be most difficult to establish. Bits of each one have been added by dozens of the members and parts of several different ideas have been grafted onto each other to produce something new and better.

Be ready, please, to add your bit at the Membership Meeting where all this will be discussed by everyone interested enough to take part. But, in order to make sure that nothing is missed, you will put the outline of your idea or suggestion on paper and let me have it either at that meeting or earlier in the Convention?

PSA has a wonderful future of vastly improved and increased service to its members and to photography, but that full future can be realized only if all of us give our best possible thought and then put our energies into carrying out the plans we have developed together.

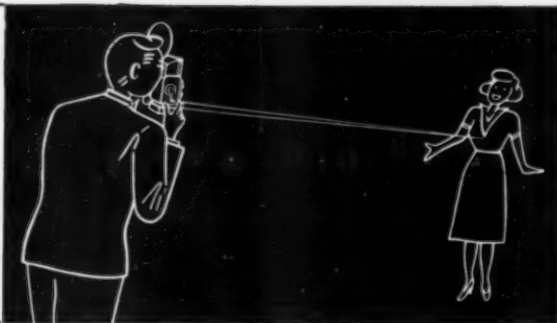
Without changing the subject at all, there is one thing that demands immediate attention—the fact that PSA asks far too much of too few. We overload a comparatively small number of workers to the point where they finally begin to wonder where the fun of photography has gone.

It comes about perfectly naturally. The officer who must appoint someone to a job or the Nominating Committee who must produce a working and workable list knows that Mr. A will do the job assigned to him. They also know that the job in question is important and must be done. Without any chance of being equally sure of some other members ability and/or willingness, the appointment is made, and soon the handful are doing all the work.

Some member of PSA will come up with the solution to this problem—at the 1952 Convention and at the Membership Meeting, I hope. Will it be you, or will you add the touch of perfection to some other member's suggestion? I hope so. See you there.

NORRIS HARKNESS

Q— What is the fastest way to get sharp focus with an **AUTOMATIC ROLLEIFLEX** in dim light or total darkness?



A—ADD A KALART RANGEFINDER-FOCUSPOT

To all the wonderful features built into the Automatic Rolleiflex, Kalart now adds another—the new Rangefinder-Focuspot. With this simple-to-use attachment, precision focusing in dim light or total darkness becomes as fast and certain as daylight focusing.

What is the Kalart Rangefinder-Focuspot? A rangefinder mechanism similar to the famous Kalart Rangefinder used on press cameras—a miniature lamp and 3 batteries—all mounted in a metal case that attaches to the tripod socket at bottom of camera.

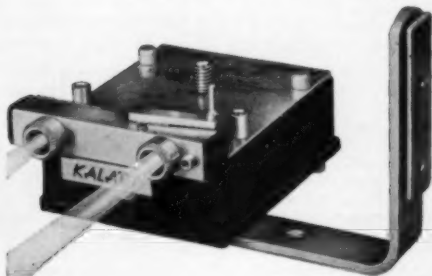
How do you use it? Press lamp switch, which causes twin circles of light to be projected from the two Focuspot lenses. Turn focusing knob of camera until the twin circles merge into a single circle . . . and you're in focus. Indicates accurate focus as close as 3 feet. Beams can be projected over 30 feet.

A Kalart Rangefinder-Focuspot makes it easy to use the eye-level finder in dim light. You can focus and frame your picture at the same time. A wonderful way to get "steal" shots. Another valuable use is as a "watch-the-birdie" gadget in photographing children and animals. The light attracts their attention and helps you get a natural, interested expression.

Twin circles of light are projected from the two Focuspot lenses. Flash unit illustrated is famous Kalart Master.



\$29.95 complete with 3 batteries and bracket for attaching flash unit



Single large screw fastens Focuspot firmly to bottom of camera. No holes to drill. No wires to connect. Case finished in satin chrome and black crinkle.

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NEW AIDS FOR BETTER PICTURE-MAKING

By JACOB DESCHIN, APSA

News about three major new products have hit this desk since last month's column. One will interest the twin-lens reflex fan; another the 8mm moviemaker, and the third, anybody who has been thinking about climbing aboard the speedlight band wagon.

New French Reflex

The first item is the Rex Reflex, a French twin-lens reflex sporting interchangeable lens boards, the first camera of this type to reach the market. The importer is Biber Foto Corp., 153 West 23rd Street, New York; the designer, Andre Grange, president of Photorex, St. Etienne, France, the makers.

Unveiled at a reception by the commercial attaché at the French Embassy in New York, the 2½x2½ camera, costs \$298.50 for the camera and two interchangeable lens pairs with taking lenses of 75mm and 150mm focal length. Accessories, such as ever ready case, filters, proxar lenses, etc., are extra.

Each lens pair, together with Prontor V-S synchronized shutter (set and release) is mounted on a metal lens board which is fixed rigidly in place on the camera front by four machined bronze studs and by locking with two small levers. Unfortunately, the film is exposed, therefore fogged, when the lens boards are interchanged. Undoubtedly, this fault will be corrected in the near future. The closest working distance with the 75mm lens is 4 feet, with the 150mm, 9 feet. For closer work, proxars are available for the 150mm lens for near views of 3 and 4½ feet.

The lenses are the Berthiot or Angenieux 75mm f/3.5 with 70mm f/2.9 viewing lens, and the Berthiot 150mm f/5.5 taking and 100mm f/3.5 viewing lens. Coincidence of the upper and lower lens fields is provided by coupling the lenses to move at different rates. Focusing is by turning knurled rings on the lens barrels.

The 120 film roll the camera takes for twelve 2½x2½ pictures is wound automatically by lever after the first exposure has been brought into position by sighting through a red window. The film winding mechanism also operates an exposure counter and controls shutter cocking to avoid or permit double exposures as desired.

Novel features of the camera are a new type of film pressure-plate that assures parallelism with the lens board, and a camera back locking ring that springs back if it has not been fully engaged.

Synchro-Tape

The second big news item is Revere's new Synchro-Tape, which makes it possible for any 8mm or 16mm moviemaker to get synchronized sound as easily as making a home recording. He uses any ordinary movie projector and a tape recorder, adds Synchro-Tape, follows instructions, and he's in.

The tape costs only \$7.85 for a 600-foot roll, which covers a half hour's running time.

There is no other expense. If you don't already own a tape recorder and don't know where you can borrow one having the required tape speed of 3¼ inches per second—it may interest you to know that tape recorders may be purchased for anywhere from \$100 to \$200.

The sound is added to the tape as the film is projected, then played back on the recorder in full synchronization with the running film. To make the recording, a tape recorder threaded with Synchro-Tape is positioned in front of and slightly below the lens of the projector. A small reflector is clamped on the lens barrel and adjusted to permit some of the projected light to spill onto the reflector and bounce toward the moving ribbon of tape. When the movement of the tape and the film have become synchronized, the tape appears to be standing still. Recording is then started by speaking, playing or sounding off into a microphone. Tape and film are marked at the start just to make sure both will move in synchronization. Synchro-Tape works on the stroboscopic principle by intermittent revelation of a moving body. The tape is imprinted on the back with a repetitive pattern of narrow vertical, alternately light and dark stripes which move at exactly the same speed as the lights and darks being flashed on the screen.

Battery Speedlight

Our third star this month is the Sun-Lite Portable Speed Flash, the first portable unit to employ the "powerhouse" dry-battery pack based on the new high-efficiency "super-circuit" introduced some months ago by National Carbon Co. The new speedlight unit, which weighs 4½ pounds, delivers 1,000 flashes from one battery, 10,000 from one bulb, and costs \$79.50, is made by Hershey Manufacturing Co., of Chicago. When the battery is used up, \$7.95 will get you another. A Sun-Lite AC Adaptor, a smallish unit, costs \$16.50.

The effective flash duration is about 1/1,000th second, color temperature 6500 Kelvin, aluminumized reflector and Kenlite Sunflash lamp. Oscillating ready light shows the condition of the battery.

B-C Flash

In the B-C flash field, announcements have come in from Jen Products Sales Company, 419 West 42nd Street, New York 36, and from Kalart Company, Inc., Plainville, Conn. The first describes the Jen Rollei B-C Pocket Flash, which is attached to Rollei and Rolleicord cameras by means of a new-type vertical anti-twist bracket. It costs \$15.65. The new gun may also be used on other cameras with built-in flash by changing the mounting bracket or adding a Jen shoe and changing the cable. The Rollei bracket, which may be purchased separately at \$1.95, weighs only one ounce. The gun is placed high above and to the side of the lens. The

You'll get more sparkle in all your summertime pictures with Du Pont VARIGAM*



Compare these vacation prints. Both prints are from the same negative.

The print at the left is on a regular No. 2 contrast grade of paper. It lacks snap. Clouds are chalky . . . there's little detail and the "burning up" effect of intense sunlight makes it a truly disappointing picture.

Study the sparkling print at the right made on Du Pont "Varigam" variable contrast projection paper. You can see the difference immediately. It's typical of results you can get every time from difficult negatives with this versatile paper.

The contrast of "Varigam" is easily varied with filters that slip over the lens of your enlarger. Each of ten filters produces a separate contrast and you can print more than one contrast in a single print. For example, in the picture

above (right), the clouds were softened and detailed by printing through a No. 3 filter. A short exposure through the No. 8 filter added contrast without loss of detail in the water and shadow side of the boat. That gave two different contrasts in *one* paper. So whether your negative is soft, normal or hard . . . "Varigam" gives you the exact grade of contrast you need for a perfect print every time.

Try "Varigam." It's the one paper that meets every contrast need . . . saves bother and fuss, time and money. Ask your dealer for Du Pont "Varigam" today. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Dept., Wilmington 98, Delaware. In Canada: consult your photographic dealer or Canadian Industries, Ltd., Montreal.

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150th Anniversary

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

complete unit, weighing eight ounces, folds into a compact case that fits in a pocket.

Kalart has B-C flash units for the Argus C3 and C4 35mm cameras. The C3 unit is supplied with a rubber-cushioned bracket for placing the gun on either side of the camera. The gun for the C4 has on its base an "electric" shoe which makes an electrical connection as the unit slips into the camera's flash slide. The guns are \$14.30 each.

Magnetic 16mm

Eastman Kodak has announced a magnetic sound track striping service, Kodak Sono-track Coating, for single-perforated processed Kodak 16mm film, Kodachrome or black-and-white. The charge is 3½ cents per foot, minimum order charge \$10. Double-perforated film must be duplicated on single-perforated film to use the service. The new coating can be applied to film taken at either sound or silent camera speeds.

New Cine Raptors

Wollensak Optical Company, Rochester, N. Y., announce two extras for free along with news about some new lenses. The free items are: a new lens mount design to take a drop-in filter that fits in back of the lens hood without a retaining ring; and a haze filter, now supplied with each lens at no charge.

The lenses are seven new additions to the Wollensak Cine Raptor line. The two 8mm lenses are the 6.5mm f/2.5 wide-angle in fixed-focus mount, at \$44.24; and the 38mm f/1.5 telephoto in focusing mount, at \$67.50.

The five 16mm lenses, all in focusing mount, are the ½-inch f/1.5 wide-angle at \$99.68; the 3-inch f/2.8 telephoto at \$68.50; 2-inch f/2.5 telephoto at \$69.50; 2½-inch f/2.5 telephoto at \$77.50; and 17mm f/2.5 wide-angle at \$75.60.

New Kinax Models

New French cameras are the Kinax folding jobs, of which the Ardennes and Normandy models take interchangeably, with the aid of masks, three different picture sizes on 620 rollfilm; 2¼x3¼, 2¼x2¼, and 1½x2¼ inches. The Normandy (\$76), has a coated Bellor f/3.5 lens, built-in flash, self-timer and shutter speeds to 1/350th. Other Kinax models, at \$22.50 to \$76, are the Riviera, Provence, Alsace and Baby.

Miscellany

Harvey Photochemicals, Inc., Newton, N.J., makers of 777 Panthermic Finegrain Developer, have placed new sizes of this popular developer on the market. In dry form, it may now be purchased in 3½-gallon, 25-gallon and 48-gallon sizes; liquid developer in 1-gallon sizes as well as pails and quarts.

New filter kits have been placed on the market by EdnaLite Optical Co., Inc., of Peekskill, N.Y., as follows:

For the Argus C3 camera, a complete filter kit, for black-and-white and color photography, at \$9.95; for moviemakers, a variety of kits each costing \$8.25. The latter includes Series 1 lens hood and adapter, retaining ring, three Kodachrome filters, haze filter and two color conversion filters.

Enteco filter kits in Series V and VI sizes now come in compartment cases with a leather loop for carrying on the camera shoulder strap, according to Enteco Industries, Inc., 610 Kosciusko Street, Brooklyn 21, N.Y.

A line of metal cable releases in sizes from 6 to 120 inches long to fit all popular types of domestic and imported shutters, is being marketed by Benard Sales Co., 150 Nassau St., New York City. Prices range from 85 cents to \$9. A feature is smooth, positive action. The lower plunger of the longer lengths has a swivel tip for easy attaching.

Alphabet Soup

An item in Maurice Louis' "Portrait Pointers" leads us to wonder how good you are at photography's own brand of alphabet soup. By now you are familiar with Washington's MSA, CCC, NATO, JCS, WSB and the rest of the hundred.

But did you realize we photographers are as guilty of shorthand? Every member knows he is entitled to use PSA after his name to denote his membership, and APSA if he is an Associate, or FPSA if he is a Fellow. Then we have the awards to those who have served the PSA and photography, the Hon. PSA and Hon. FPSA.

But outside our own circle, do you recognize P.A.A., SMPTE, NAPM, MPDFA, ASC, FACI, M. Photog., and N.P.P.A.?

P.A.A. stands for the Photographers Association of America, the professionals group to which many of our own PSA'ers belong. They award the M.Photog. or Master Photographer degree to members who earn it by dint of hard work, service to the profession and the respect of other members who are familiar with their work and their ethical conduct. According to Maurice, only 167 degrees have been awarded since 1937!

SMPTE stands for the Society of Motion Picture and Television Engineers, founded in 1916 and whose members are responsible for many of the technical gains the movies have made in the intervening years.

NAPM is the National Association of Photographic Manufacturers, formed to promote photography and provide coordination within the industry.

MPDFA is the Master Photo Dealer's and Finisher's Association, formed by the consolidation of the MPFA and the National Photo Dealer's Association. Your local dealer is probably a member and may attend the annual trade shows at which new products are unveiled.

ASC is the American Society of Cinematographers, the guild of the Hollywood Directors of Photography, every one an ace cameraman and entitled to put ASC after his name. To get that right he must have at least five pictures released on which he was responsible for the photography.

FACI is the amateur equivalent, meaning Fellow of the Amateur Cinema League, a degree which also must be earned.

N.P.P.A. is the National Press Photographers Association as all members of our P-J Division well know since their membership in P-J carries with it a subscription to the National Press Photographer.

35mm fans!



CONTEX II-a
All-metal focal plane shutter to 1/1250 sec. Interchangeable lenses in bayonet mount. Long-base prism type range-finder combined with view-finder. Fully opening back for simplified loading; no rewinding necessary. Many other modern features.



CONTESSA 35
The deluxe miniature with f/2.8 Tessar in Comput R. shutter fully internally synchronized (MX). Built-in coupled prism type range-finder combined with view-finder; built-in ASA calibrated photo-electric exposure meter. Speeds to 1/500 sec.



IKONTA 35
A basic miniature offered with a choice of two lenses. Shutters have complete internal flash synchronization.

THESE CAMERAS ARE MADE IN THE U. S. ZONE OF GERMANY

Zeiss Ikon Cameras

CANADIANA

News and Views from the Canadian Zone

Rex Frost

37 Bloor St. West, Toronto 5, Ont.

P.S.A. Reorganisation in Canada

Following a visit of President Norris Harkness to Toronto, Ontario, recently, an extension and broadening of P.S.A. services in Canada will go into effect this year. This reorganization will mean that Canadian P.S.A.'ers and Member Camera Clubs will enjoy all the privileges and services now available in the United States, and any extension thereof.

Canada, as a recognised, fully-fledged zone will regulate its own affairs as an autonomous unit, within the overall policies and procedure of the P.S.A. as a whole.

For the time being Canada will have one director on the American Board of P.S.A. Nominated for the Canadian zone directorship is Rex Frost of Toronto, subject to confirmation by acclamation, or if other nominations are received, by ballot of the members.

Each Province of Canada will have one representative on the Canadian Board.

Oliver W. R. Smith of Toronto has volunteered to become Supervisor of all P.S.A. Services in Canada, with the objective of setting up an organisation capable of assuring adequate distribution of the Society's services the Country wide.

Ted Toser of Oshawa has assumed the role of Canadian General Secretary of the International Portfolios, and charged with the responsibility of extending these services.

Frank Pogue of Toronto has assumed the post for Canada in securing and distributing recorded programs to Camera Clubs, in furtherance of P.S.A.'s educational and entertainment policies.

Dorothy Burgess of Toronto will act as Canadian Treasurer. A sum of money sufficient to finance P.S.A. services in Canada will be transferred to a bank in this country.

Dr. Allan Chantler of New Toronto will undertake direction of P.S.A.'s Colour Slide Clinic activities, Canada-wide.

Canada is to have its own Honours Committee, to act as an advisory medium to the main P.S.A. Honors Committee.

The institution of a new service of all-Canadian exchange portfolios between Clubs and individual members is now under consideration.

There is every probability that the P.S.A. will hold an Eastern Regional Convention in Canada during the fall of 1953, likely in Toronto. By bringing some 500-600 Canadian and American members together, it is hoped the interests of photography in general and P.S.A. in particular will be greatly stimulated in Canada. Organization is now under way to set up a Convention Committee comprised of Camera Club executives in Southern Ontario, to put the project into operation.

For the expansion and reorganization of P.S.A. services in Canada it will be noted that executive direction is being concentrated in the Toronto zone. This is a tem-

porary set-up to enable a more rapid extension of the Society's activities. An ultimate aim will be to broaden the scope of official responsibility to embrace adequate representation on working committees from coast to coast.

Promotion of Salon Circuits

By 1953 it is hoped to organize two International Salon Circuits in Canada. One to comprehend Salons in Eastern Canada. The other, to include western Canadian Salons. The eventual objective of such a scheme is to make possible coverage of every Salon in Canada, in succession, by one set of prints or slides. These will circulate automatically from city to city across the country, according to the sequence of Salon dates. By this means, it is hoped to encourage larger entries, particularly from the United States.

P.S.A.'er Jim McVie (Victoria B.C. Camera Club) is a prime mover in this idea. Already he has organised a Pacific North West circuit comprehending Puyallup, Victoria and Vancouver Internationals.

To enable smoother running of Salon circuits, certain modification of present, somewhat onerous Canadian customs regulations are considered necessary. To this purpose Walter (Wally) Wood, President of Montreal Camera Club, in cooperation with Salon Secretaries across the Country, has been making active representations to the powers-that-be in Ottawa. With, we hear, some success.

Novel Communication

Norris Harkness has received from Ezra Parsons a tape recording which resulted from a meeting of seven of Nova Scotia's eleven P.S.A. members. Norris replied, also by tape recording, suggesting that they form the first of the Regional organizations.

The Feminine Influence

Miss Evelyn Andrus has become President of Toronto Camera Club, first member of the fair sex ever to assume the gavel at Canada's oldest (65 years) and largest (300 members) Camera Club. At one time T.C.C. was exclusively a men's organisation.

In The Public Eye

In addition to running a full scale International Salon, Victoria, B. C. Camera Club put up an exhibit at the B. C. Products Fair. The "Little Salon" was viewed by over 14,000 visitors. Nice publicity!

How to Get Lost in New York

Getting lost in New York is not difficult in the least, according to the annual report of the Society for Locating, Reorienting and Guiding Lost Convention Goers, just issued.

The average convention goer does it by "just taking a short walk from the hotel." A few camera stores or dress shops later he discovers the street signs have been changed while he was looking in the windows.

Changing street signs is a hobby of New York administrations. Fourth Avenue was too easy to find so they renamed it Park Avenue starting at 32nd Street. On one side of 32nd it is Fourth, walk across the street and you're on Park!

Now after Fourth comes Fifth (that's the street you can't tell your wife how to find... it's the one they have the dress shops on) and after Fifth comes Sixth. That's what you think! Between Fifth and Seventh there is a street called "Avenue of the Americas". Fiorella La Guardia stuck us with that one. If you ask a New Yorker where it is he'll say, "Oh, you want Sixth Avenue". Be careful, they may change the signs back to Sixth while you're here, but don't say we didn't warn you.

While we're on the subject of avenues, let's bring up Madison and Lexington. They are very nice streets. They have camera stores on them, several stores. Madison sneaked in between Fifth and Park and Lexington is like 3 1/2 Ave., it's between Third and Park. Confused yet? Stick around awhile.

Cross streets are numbered, too. The hotel is at 34th and Eighth. That means 34th Street and Eighth Avenue. Keep your wife off 34th, too. It leads right towards Macy and Gimbels. Let her get lost. Go by way of 32nd St. That is Camera Row, or take her that way so there'll be no money left for Messrs. M&G.

There are a lot of camera stores around Grand Central, too, but not so close together. You'll find another group downtown in the Wall Street district. You take the subway to get there. (You take it, we'll walk.)

If you want to spend a pleasant and confusing week, try the Shuttle from Grand Central to Times Square. It has red and green lights on the ceiling. The green lights do not lead to a police station. New Yorkers get lost too, and all a guy has to remember is which color he follows morning and night. Everybody who lives on the East Side works on the West Side and vice versa. They have the Shuttle to get them transposed properly. East Siders follow the green light to work and the red light back home. And vice versa.

Contrary to popular belief, a passport is not necessary if you want to get to Brooklyn. Used to be you could get there for a nickel. Now it costs a dime on the subway. (Make more sense if you went there for a nickel, it's worth a dime to get back.)

New York taxis play a constant game with pedestrians. If you look like a permanent pedestrian, they'll beat you to a light change every time. That clears the sidewalks for potential taxi passengers. If you don't want a cab, 23 will hail you in the first half block. If you need one, they all

Date In New York
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have their families out for a ride. Rainy days they take the neighbors, too. Taxis are cheap. The first ten steps are a quarter. After that it is a nickel for each fifth, of a mile, that is. You can ride from the tip of Brooklyn to Yonkers for a dime on the subway but don't try it by cab. Ten bucks, poof!

If you're not lost and want to prove it, ask a New Yorker. He don't know either. The police all carry little books that tell them where they are and how to figure out the way to where you want to go. You'll find cops in the middle of each intersection with eight-way traffic buzzing by. Walk nonchalantly through the trucks and taxis and start a conference. Don't pay any attention to the traffic lights. Nobody does. The city maintains them in the spirit of perpetual Christmas. They're leaving it to Santa Claus to solve the traffic problem.

Another way to get lost is to ask any member of the Reception Committee. They wear badges. Some of them were never in New York before. Find one of those and he will know. But never, never ask a New Yorker.

Maybe you understand now why buses will take you on the Coney Island trip.

Chicago Chapter PSA Installs Officers



Harry K. Shigeta installed the new officers of the Chicago Chapter at the May 21 meeting. Seated: Harry K. Shigeta, Hon. 1PSA; James Riddick, Chairman; Adah Barton, Secretary. Standing: (l to r) Glen Dahlby, Bd. Dir.; Walter Parker, Bd. Dir.; Dwight Chambers, Treasurer; Evelyn Chambers, Bd. Dir.; Miriam Davey, Publicity Director; Clarence E. Homan, Bd. Dir.; Margaret Barry, Bd. Dir.; Art Edwards, guest speaker and Charles Albee Howe, Vice-Chairman.

VSP Program Expands; Help Needed in Mid-West

The Volunteer Service Photographers, an organization which teaches photography in veteran and civilian hospitals is starting two new chapters in the Middle West, financed by a donation from the Master Photo Dealers and Finishers Association.

The program is now carried in 29 hospitals and the extension of this service to the Mid-West will contribute greatly to the rehabilitation of servicemen and the satisfaction of the volunteer civilian instructors who contribute their time to the effort.

PSAers attending the New York convention will have a chance to sign up at that time, the stay-at-homes can use the coupon at the very back of the book to contribute their services.

Chicago Is Prepared

Around Convention time each year there is considerable jockeying by groups who want future conventions for their cities. Chicago wants the 1954 Convention and is going ahead on the assumption that their desires will win out.

An impressive roster of names, representing practically every photographic activity in the Chicago area gathered in June 2 to form a Convention Committee. In quick order they formed a steering committee and elected officers consisting of Loren Root, APSA, Chairman; Dwight M. Chambers, Treasurer and Adah M. Barton, Secretary.

Good luck, Chicago.

Travel Tips

The Union Pacific Railroad has prepared 12-page folder of camera tips for the area serviced by its lines. In addition, they offer to answer questions about still or movie photography in their area if you address Photographic Department, Union Pacific Railroad, 1416 Dodge St., Omaha 2, Neb.

PD Convention Program Features; Famous Names Top Speaker List

The convention program of the PSA Pictorial Division reads like a list of Who's Who in photography. Francis Wu, Boris Dobro, Spee Wright, The Mawhinneys, Larry Hiller, "Pope" Whitesell and Adolf Fassbender head the list.

PD has scheduled something for every day of the Convention and the subjects covered run the gamut of pictorial photography.

Doris Weber's "Trial By Jury" kicks off the program at 1:15 on Wednesday afternoon. On Thursday, Spee Wright referees the judging problem with audience participation by judges and exhibitors. Famous child portraitist Joe (officially Josef A.) Schneider tells how to outsmart baby.

On Friday morning portfolio members get together for a pow-wow and Francis Wu speaks on "Pictorial Photography from a Chinese Viewpoint". After lunch on Friday Boris Dobro covers the techniques of creative photography, the Mawhinneys go to the dogs for their subject matter and Lejaren A. Hiller will tickle you with "Life Ain't A Bed of Roses".

On Saturday there is a commentator's conference in the morning, followed by a talk on "Photography, a Graphic Art" by Jake Endres. Saturday afternoon "Pope" Whitesell talks on Bromoil and Adolf Fassbender speaks on "Pictorialism Through the Years".

Practically every PSA Division is offering an interesting program and many meetings are running simultaneously so there is always something going on that will interest you.

Evening programs will help fill the time for those who don't care to attend Broadway shows or radio and TV programs, and there is always that best part of any convention . . . meeting folks.

Convention Shorts

The services and facilities of the entire membership of the Miniature Camera Club of New York, a P.S.A. member club, have been set aside for Saturday, August 16th, the last day of the Convention, to lead several field trips in the New York area for Convention visitors. Although all Clubs affiliated with the Metropolitan Camera Club Council in the New York area will be called upon to act as hosts, Miniature is first to come forward with a specific date, project and the services of its entire membership.

Since the Club numbers among its members some outstanding amateurs in B & W and Color, this offer should be interesting to field trip minded Convention Visitors. P.S.A. congratulates Miniature for this fine gesture and says "Thanks". We hear that this Club has also placed 1st in the 1952 Annual Color Competition of the Metropolitan C. C. Council for the New York area. Quite an achievement, when you consider that there were over 50 Clubs competing for an entire year.

For those P. S. A. members and their families who fly to the Convention via Eastern, retention of their ticket stub will entitle them to a photographic sight seeing trip over the New York area. The actual time and date will be announced at the Convention. This trip will not be available, even for a fee, to others because says Eastern, "we do not have the planes and manpower".

So, if you are flying to the New York Convention via Eastern, be sure to retain your ticket stub and watch for the announcement of this aerial Field Trip.

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P.S.A. members attending the New York Vacation-Time Convention.

The reduction in admittance price will be made upon presentation of your Convention Badge or P.S.A. membership card. You are urged, therefore, to bring your P.S.A. membership card with you to the Convention.

Metropolitan Camera Club Council has arranged with the Empire State Building to hang a print exhibit in the Tower Lounge for the whole month of August. Show will consist of prints from member clubs.

Jack Goldsack of the Convention Publicity Committee did that story on the Coney Island Trip and then we cheated him out of his by-line. Never should have happened.

So many things on the program that we wonder when the visiting is going to get done. That's a big part of a Convention, visiting around, making new friends, seeing old ones. Journal Staff plans a get-together sometime during the week . . . looking at the schedule maybe it will be a pre-breakfast meeting.

STEREO

DON BENNETT

This month we take a step backwards that is really a step ahead! Frank Rice has taken over the back-of-the-book stereo column with news of the Stereo Division. We revert to the original column idea with ramblings for the benefit of our nine readers. (Guess it's about time we dropped that gag. Too many letters from friendly stereo shooters who insist they be counted in. Thanks, fellows.)

This is one column that won't be written just because the calendar says closing date is on us. It's going to be a when-there-is-something-to-say-affair, so if you don't find it next month, you'll know it's only because we were speechless, and not because the column conductor was fired by the Editor.

Bob Smith of TDC, the company that makes stereo projectors (TDC means Three Dimension Company), with whom we have been having a friendly scrap since we made a crack about the cost of projectors (we lost that battle), has written us a nice letter about the letters of Jack Norling and Fred Wiggins in the June column. Bob mentions one factor about birefringence that he and I discussed at the St. Louis Trade Show.

You'll recall Jack's explanation about the effect of plastics on a beam of polarized light. Molded plastics, and some forms of sheet plastic will partially depolarize the beam. In the simple test we suggested, the effect is that of pastel colors spotted over the image.

When the polarizing filters of the projector are placed between light and slide, the problem of birefringence can become serious. If the filters are placed in front of the slide the problem does not exist. However, other problems then enter the picture. Bob points this out in his letter. The filter serves two functions when placed as TDC now has it, between light and slide. It not only polarizes the beam so we can see stereo, it also plays

an important function as a heat absorbing filter. Bob says in his letter:

"If it were not for the heat filtering function of the polarizing material which supplements the regular heat filters, it would be necessary to use heavier heat filters and thus reduce the amount of illumination on the screen."

There is also an economic factor . . . every additional penny added to a piece of equipment costs money and must be reflected in the selling price to the user. Adding a pair of heat filters ups the cost and reduces the light. Well, you can't have everything.

Bob also mentions the advantages of rear projection through a ground-glass screen. It is one way to step up the illumination; you get more brilliance at the eye with the same wattage in the projector.

A column or so back we mentioned the mounting jig of the Stereo Guild. In the July issue of *U. S. Camera*, Herb McKay gives complete directions for making and using it. The order of accuracy required suggests it is easier to buy one than make it. A few dealers stock it. If yours does not, you can order from the Stereo Guild, Box 849, Eastia, Florida.

Stereo Division has a big schedule for the Convention, and the Division isn't a year old yet! Norman Rothschild has been working on this and has lined up some interesting clinics and speakers.

When Junior graduated from high school last month, we naturally shot the event in stereo. Held outdoors in the early evening, the ceremonies fill the football stadium. A waning sun and color film were not conducive of over-exposure. We finally packed the meter away when readings got too low and shot anyway. Surprisingly, we got 16 shots good enough to mount for the viewer. Now the Mrs. wants prints to send around the family. Looks like a job for Diversal and if this heat wave ever breaks, it's into the dungeon for us . . . and prints.

Watch this column for news of stereo equipment. Jack Deschin does a swell job in his new products column, but we can't expect him to specialize in all the things that interest every Division. So we've made a deal with Frank Rice that we'll watch for the new equipment and run it here, to supplement Jack's notations.

We hope you stereo fans read the article on "Red Eye" in the July issue. This problem has been a major one for lots of stereo fans, or so we judge from conversations overheard at several photography shows last winter. One reader writes in to suggest the use of the Kalart flash unit for the Stereo Realist. It does minimize the chances because the long, tubular battery case raises the bulb to a point normally outside the critical angle. There are other ways to avoid it also, if you'll go back and read the article.

Stereo movies will be a feature at the Convention with Floyd Ramsdell, a pioneer in this, definitely scheduled to give a demonstration, and a very good possibility that we will see the Bolex stereo demonstration.

PerSonAlities

By ROBERT J. GOLDMAN

43 Plymouth Rd., Great Neck, L. I., N. Y.

Louise Agnew (Chicago) has added radio to her many talents. She recently was heard over station WLS in a discussion of pictorial photography with Ragnar Hedeavall, APSA . . . Frank Proctor (Phoenix, Ariz.) is to be congratulated on the use of one of his pictures as the book jacket for "The Desert Year" by Joseph Wood Krutch . . . Sorry to hear that Mildred Blaha (Chicago) was recently hospitalized while in process of losing one appendix . . . Angel de Moya (Havana, Cuba) has been lecturing in and around the clubs in the Chicago area . . . With a great big sigh of relief, Harold C. Edwards (Los Angeles) recently celebrated his 25th anniversary as a staff member of the Los Angeles Museum; Harold says he now feels that his job may be permanent.

Louise Haz (Skokie, Ill.) attended the June 6 meeting of the New York Color Slide Club . . . The city and county of San Francisco recently honored Karl Baumgaertel, APSA, by erecting a plaque in front of the house in which Karl was born; while some may think the plaque incomplete (it reads "No Parking"), it is at least a plaque . . . Fifty years behind a camera and still keenly interested in photography is Alfred Renfro (Bellevue, Washington); Al brings a humorous side to the Alaskan gold rush in the May issue of "Men", a magazine of adventures and thrills. By photos taken by him in 1901, he tells an interesting and true story of how he created the first color comica ever printed in Alaska, and of the resulting pandemonium caused by some of his characters who came to life far too realistically . . . Barbara Green (Brooklyn, N. Y.) says she is now eligible for membership in the Color Division; she recently recovered from a case of German measles . . . Congratulations to James Ganucheau (New Orleans), whose "Balloon Man" was the winner in the Class B (children and adults) group in the fifth week of the photographic contest sponsored by the New Orleans Times-Picayune . . .

Charles B. (Brad) McKee, (Sacramento, Cal.) had better get rid of that cactus garden; why bother photographing cactus plants and thorns when three roses in a family provide material that is much more photogenic? Congratulations, Brad, on the arrival of another baby girl! . . . Seen in New Orleans—Pop Whitesell (76 years young) proudly showing his home-made sports-finder, and giving a demonstration of open-field running in his studio to prove its adequacy . . . June 6 was Paul Wolf (Hawthorne, N. Y.) night at the New York Color Slide Club; he was presented with a key for long and faithful service to the club of which he is a past president; Paul is located in the west . . . The Rev. Herman Bielenberg (Oil City, Pa.) gave his color



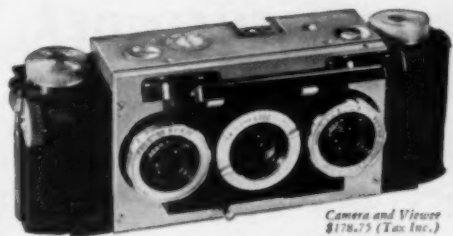
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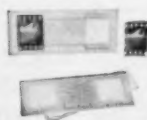
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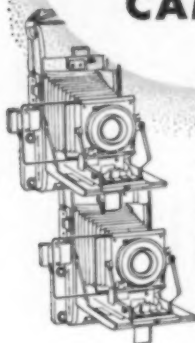
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slide lecture at the New York Color Slide Club on the night of its final meeting of the season . . .

Dorothy Harkness (New York City) won an award from Freedom Foundation for photographic activity . . . Jane Waters (New York City) listened to the reading of her citation at the New York Technical Section banquet and couldn't understand why they were making an award to her boss, Lloyd Varden, when he was in Rochester that night giving the Brehm lecture; the services for which the award was given paralleled Lloyd's; then when her name was read at the end of the citation, Jane couldn't believe it or find words to accept it . . .

Ralph E. Gray (San Antonio, Texas) and Mrs. Leona Lyon, also of San Antonio, were married May 12 in the chapel of the First Presbyterian Church of Oklahoma City; the wedding was the culmination of a romance that began years ago when Mr. Gray was critically ill in a hospital in San Antonio. Mrs. Gray at that time was a nurse at the hospital and by her expert care brought him back to health . . . William Price (New York City) was the winner of the William D. Fugate Trophy in the New York Color Slide Club; it was awarded to the member who had the greatest number of acceptances in eight international color slide exhibitions.

Irma Louise Carter (Manhattan Beach, Cal.), who is in the Orient, writes that when she set up her tripod for night shots in China, the police had to be called to disperse a mob that gathered . . . News comes from Les Mahoney (Phoenix, Ariz.) that Jack Cannon (San Francisco) was a visitor in Phoenix after the judging in El Camino and took off with him for Monument Valley, after which Jack returned to San Francisco after visiting Tucson, Tombstone, Arches National Monument, etc. . . . Edna and Bob Goldman (Great Neck, N. Y.) returned late in June from a flying visit to New Orleans and nearby points where they attended their son's marriage at the Air Force Base at Biloxi.

Once again, we remind PSA folks that this column is aimed at helping them know who is doing what in PSA throughout the country. Please send personal news items such as appear here to Robert J. Goldman, 43 Plymouth Road, Great Neck, New York.

Correction

In the article on "The Father of Home Movies" in the July issue, we inadvertently made Cappy younger than his years, older than his facile brain. He was born in 1879, not 1897 as we had it. Proofreader's error. Those 18 years we robbed him of have been some of his most productive, may the next 18 be equally so.



Maybe you'll like...

In this department you will find some reading suggestions from the current photographic magazines. Not a complete listing of each magazine, nor are all the September, 1952 mags represented. The list will grow...

modern PHOTOGRAPHY Take action in stereo by Bart Brooks . . . Victor Keppler's Vacation Color . . . Seven ways to see a tree by C. J. Laughlin . . . Eight approaches to reflections by Fritz Neugass . . . Peter Gowland's "When should you use flash outdoors?" . . . Tricks of the movie optical printer by Will Lane . . . Mabel Scacheri's camera club column . . . Lloyd Varden's peer into the future on plastic lenses.

U. S. Camera Four-eyed reflex, working report on the Rex, new French camera . . . Studio for color, all-white studio of noted illustrator, Charles Kerlee . . . Color photographs on textiles, a revolutionary step in textile design . . . Part 2 of how to make good prints . . . Columns by McKay, Grierson, Ham, and others.

PHOTOGRAPHY Wanted: 2000 photographers for jobs in TV . . . Walter Laubli, Swiss photographer, a portfolio . . . Take your camera to college . . . Studio on wheels, by Arthur Leipzig, a circus trailer as a children's studio . . . How Life picks a cover . . . Felonious Fein by Mildred Stagg, how Nat Fein scoops the opposition and wins prizes . . . Young PJ Arthur Lavine shot action in color under poor light conditions . . . The Oilmen, preview of a new book in pictures . . . Patterns from your negatives by Todd Walker . . . reader's pictures in color.

camera Camerette by Grace Hooper, "Forty ways to better pictures . . . Eugene Hanson tells how to pick a model and where to find them . . . Shooting with a "marble," a 130-degree Nikkor lens . . . TV business, making money from pictures for television with simple cameras . . . The Bowers, by Georgia Engelhard, full of suggestions about this intriguing section . . . columns by Bond, Threlfall, Brodbeck, Mohler.

Lewis Dates Open

Booking dates for the NLP Tour of Maurice Louis, APSA, have been set for the period from September to January, according to an announcement by Mrs. Barbara Green, Director of the National Lecture Program.

Leaving New York about Labor Day, Mr. Louis will drive west in his new Jaguar carrying his special demonstration kit. The outbound portion of his tour will end around Christmas in Los Angeles.

Returning by the southern route, his present itinerary is open after the talk at the Fort Arthur, Texas, CC. There is still time for clubs in the southeastern states to book lectures in January and February by writing Mrs. Barbara Green, Dir. NLP, 30 Willow St., Brooklyn 2, N. Y.



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Where Do We Go?

The following is presented for the widest possible discussion at the Convention and throughout the membership. It was put together by one who is enthusiastic about PSA and what it can accomplish—one who is thoroughly sold on what we can do if we all think and work together—but it is not any one man's opinion. It is the result of endless discussion and argument—arrived at after many members contributed to it. It is the expression of the opinions of many sincerely interested PSA'ers.

These suggestions are intended as a spur to all PSA'ers to express their ideas; they are not final plans but rather preliminary thoughts that will, I hope, persuade many members to make suggestions for new PSA work and to add their bit to plans already being considered.

Will you, as one interested in our Society, think over these suggestions and then let me have your ideas for other services, expansion of some of these, or implementation suggestions for any of the things PSA ought to be doing for PSA'ers and for photography?

Will you volunteer for an active part in one or more of the areas of PSA activity?

Let me hear from you.—N.H.

PSA is potentially the greatest force for the advancement of photography. Our job in the next year or two is to build so well on the present foundation that we can remove the word "potentially" from that sentence and put the strength of the Society to work for photography and our members.

We must appreciate the foundation we have and realize all the work and thought which have gone into building it. The leadership and effort of Mulder, Phelps, Rowan, Liuni, and the hundreds of other officers and members who have given so much of themselves for PSA have laid stone on solid stone to perfect the base for all the Society can do hereafter. Without their inspired efforts and the splendid success they achieved, we could accomplish nothing; we can only use what they have handed down to us.

But we have that firm base and we have both the pattern they developed and the inspiration they gave us to carry on toward their goal and ours—a strong, resourceful Society representing and advancing and promoting the arts and sciences of photography. We need only keep on planning and working.

There have been two great weaknesses in PSA in recent years. One has been the annual loss of too many members. The various Membership Committees have done a splendid job of enlisting new PSA'ers, but too many have dropped out after a year or two and without ever really experiencing what

PSA means. The other has been the weak financial position of the Society which has forbidden many worth-while projects, curtailed others and handicapped the Headquarters operation.

Much of the annual membership loss has been caused by the combination of a lack of enough useful and interesting services for the members and—particularly—by our failure to explain and promote them through the columns of *THE JOURNAL*. There are and have been for several years many valuable services, but they have not been properly sold to PSA'ers just as too many members have not been shown that their greatest gain from the Society can only result from making use of these services and participating in the committee and other organization work.

The goal, then, is obvious. We must strengthen every part of the Society's activity through improving the financial position to the point where we can provide every reasonable service to PSA members and to photography, thus making PSA membership so valuable and so attractive that no one will ever voluntarily drop out of an ever-increasing and ever more enthusiastic membership.

A companion goal—and one interwoven with the first since it is vital to it—is to establish Headquarters and its staff on a basis which will enable future Nominating Committees to name the man they prefer for an office rather than take one from a "sucker list" of those who may be able to afford the time

and perhaps the secretarial assistance necessary to the jobs. PSA has asked too much of the elected officers, the heads of the more active committees and the comparative few who carry the major load. An adequately staffed Headquarters should handle all routine business and correspondence and leave those in executive positions free to do the more important constructive things.

Thanks to the fine work done in preceding years, PSA has a flying start toward reaching all these goals.

First Things First

Much of the financial weakness of these recent years has been caused by the cost of publishing *THE JOURNAL*, whose deficit has amounted to almost one-third of the entire income from dues. The efforts to date have been to reduce this budget item by organized, professional advertising sales and a complete survey of the entire *JOURNAL* operation. Changes now effected will reduce the annual deficit in this fiscal year to perhaps a quarter of last year's figure and still provide a fine *JOURNAL* with increased general interest and value in each issue. It is anticipated that *THE JOURNAL* will be operating on a "break-even" basis within the next twelve months, and we expect to publish a gradually increasing number of pages.

At the same time, plans are being perfected for a new handling of the applications of new members and renewals of membership as well as a new method of billing for dues. New printed material for the Membership Committee is now being prepared, and we hope to have Headquarters handling the publishing details for regular Divisional publications within the next few months.

Specific Areas of Action

Existing members' services will be publicized through *THE JOURNAL* and in every way available, but expanding the list, the job of the Membership Services Committee, is one of the most important elements before us. Determining the most beneficial new activities for the greatest possible number of members is vital to our future growth, and every PSA'er is invited to suggest such activities. Some may be too limited in their usefulness, some may not be feasible, and some may have to be postponed, but having a long list of what PSA'ers feel should be offered by their Society will be most helpful.

Another direction that deserves full exploration and great expansion is the Recorded Lectures Program, a PD Committee. As perhaps the most valuable contribution we can make to clubs and groups, these lectures ought to be available from every Division and ready for any type of audience.

Existing services like the Recorded Lectures, the National Lecture Program, the "Tops in Photography" and the various Divisional programs must be increased—some perhaps by being made inter-Divisional in their operation—and new services for groups and individuals must be put into wide action.

Regional Activity

One of the most desirable directions in which we can move (and one which will inevitably lead to easier and greater expansion of the above) is to work out means by which there may be Society activity of real community importance in every center of photographic population throughout the country. To a degree, this is an expansion of the present nebulous Chapter system, but it far transcends the current setup in its potential and should eliminate the difficulties encountered in Chapters as they have been. Today our Chapters are too limited in scope and are neither guided nor assisted by PSA. Their so-called charters are only permission to use the PSA name and fail entirely to establish a framework within which they should operate. Chapters are valuable but not adequate to our needs.

As a springboard for discussion, I propose a series of regional organizations to which every PSA member in the area—and only PSA members—is eligible. The area, a natural trading area rather than rigid geographical boundaries, should be larger than that "covered" by a camera club, and its programs and activities must be of greater importance to the entire photographic and non-camera-minded community than any club is likely to undertake.

The planning and conduct of these programs would be blue-printed by the national organization, and substantial aid would be given in setting up the program, its promotion, the program material, speakers, and all the other details of staging programs of real interest to all skill levels of amateur and professional photographers. The District Representatives and the local representatives of the various committees would have a hand in the operation which should eventually be under the direction of a new Vice-President in charge of Regional Activity. The overlap between this program and existing committee areas can easily be resolved.

The programs should include events like "Tops," the National Lecture Program (with these important speakers

properly financed and given fitting traveling accommodations), one-day regional meetings, one-day shooting sessions for the entire community with prizes for the contest arising from that day (Montgomery, Alabama, and the dealers' reaction to the "Tops" show there indicate no difficulty in arranging such events), and other "doings" aimed at attracting all camera users. In addition, there should be organized community activities for community benefit—regular work like aiding the Volunteer Service Photographers, counseling the Scouts (both kinds) and other youth groups, and generally serving the community through photography.

With all PSA members in the area as an organized nucleus and with adequate assistance from Headquarters, all this is well within the realm of possibility—and in the immediate future. Events like the "Tops" (nine shows this winter throughout the South and Southwest) and the "PSA Town Meeting" in Santa Barbara staged by Boris Dobro and planned in other parts of California are proof that the "grass roots" R. A. idea has been growing from both ends at once. It needs only planning and leadership; the cash cost will be insignificant.

Cooperation with Other Organizations

Since PSA represents all kinds of photographers and numbers many of all professional groups among its members, it follows that PSA if it is to be the Photographic Society of America—must be in a position to offer services to the more specialized societies which, in turn, offer their own members professional benefits which are beyond PSA's ability or scope. PSA's value to these associations and their members lies along promotional lines, and I suggest that we follow through on the plan of making nation-wide display of their work in all possible exhibition places and in shows containing panels telling of their organizations and their place in the American way of life.

A survey of the potential exhibition places is now under way on a small scale which will be expanded as the "bugs" are worked out. Then we shall be ready to invite the various organizations to supply print shows of various sizes with the ultimate aim of being able to furnish any size or kind of show the exhibitor may wish. Another service—currently being offered in the 1952 Convention as a starter—is the symposium on their particular subject and the sounding board of PSA's publicity department in jointly operated and con-

ducted meetings. Expansion of PS&T to include all technical papers will also benefit many of the companion organizations.

Let it be clearly understood that, as I see it, PSA's purpose must be to promote photography by aiding and co-operating with other organizations and with no thought of absorbing them or interfering with their operations. It may well be that our efforts will make members of other groups wish to join PSA in addition to their other affiliation.

A Color Program

One of the country's largest groups of potential photographers (and PSA members) is the enormous number of members of garden clubs of all types. I propose that our more skilled color photographers work under the general direction of the garden experts to make slide shows on as many of their special subjects as is possible. These shows and the printed commentary of the expert will be circulated to garden groups who will aid us in promoting them. Each show will include slides showing how the different types of pictures were made.

Certain garden groups have been approached and show real interest and enthusiasm for the plan, and the financing of this major project has been tentatively worked out. It remains to select the personnel and complete the detailed working plans—and to get the plan out of the planning stage.

Other Areas

The Portfolios—international and those confined to Canada or the U.S.A.—should be developed widely, and a suggestion coming from a recent meeting in Toronto should be put to work. It involves small groups of less advanced members working under the guidance of a more experienced PSA'er in a revolving instructional program. The details will soon be announced.

District Representatives will have a large part in these general plans, and there will have to be a number of new committees both in the various Divisions and inter-Divisional. There will be more jobs for more PSA members—important jobs—as the services for members and the general work of the Society—including RA—expand.

Your ideas for more and more valuable services and your volunteering for work on the committees are urged. Please let me hear from you.

NORRIS HARKNESS

(Written in the period from March 15 to June 15, 1952.)

See coupon on page 505 . . . then use it.

Welcome to New York

We are glad to have you come to New York, the Convention City, for this first of all vacation-time PSA Conventions. The Committee has been working long and hard to make it a memorable event. You will find a nice balance of fun, talks and demonstrations, field trips and plenty of time to renew old friendships, start new ones.

No matter what your interest in photography, there is something on the program for you. It may be outside your own Division, so study every part of the program and don't miss a single event that will help your photography.

The PSA Salon is under the same roof with the meetings so you'll have ample opportunity to browse around and see the best as displayed there. Having it so convenient means you can go back as many times as you want.

Here's a suggestion . . . get a copy of the Official Program as soon as you arrive and mark the things you don't want to miss.

We're glad you came and we want your visit to be everything you hoped for.

Cordially,

PAUL W. GIBBS,
General Chairman

Note from the Editors . . .

Many of you will have this issue of the JOURNAL before you leave home for the Convention. Still, as we put the issue together, the Convention is a month away. Therefore you will find no program in these pages. The preliminary program has run in previous issues, you have been advised of changes, and the Division news sections have been full of detailed information. When you arrive in New York you will be handed the Official Program for your week.

In this issue we have tried to give you Convention-goers some useful background which will also be interesting reading for the stay-at-homes.

On the preceding pages you will find a provocative article, edited by our President, but combining the ideas of many PSAers. Read it carefully, think of a place where you fit in, then turn to the coupon on page 505, check over the jobs listed, or write in your own idea. Bring it to the Convention with you . . . filled out . . . and hand it to Norris Harkness.

Starting on the facing page is a helpful insert furnished the JOURNAL by our friends at *Photography*, a photographers map of New York with picture suggestions galore. Keep it handy, as a source of ideas, and to find your way around.

Following those eight pages you'll find an announcement of the contest for photo coverage of the Convention.

Then there is the special show the Museum of the City of New York has put on in honor of our Convention. You may want to run up there and see these old pictures, documentaries of a by-gone day.

Read Max Beard's story on High Speed Photography for basic information that will help you in understanding Wednesday's Symposium on Photography in Engineering and Science.

Francis Wu will be one of our most noted speakers. You will find a profile on him, written by Jack Wright, on page 475.

One last word about the Convention—HAVE FUN.

PSA JOURNAL

PHOTOGRAPHY

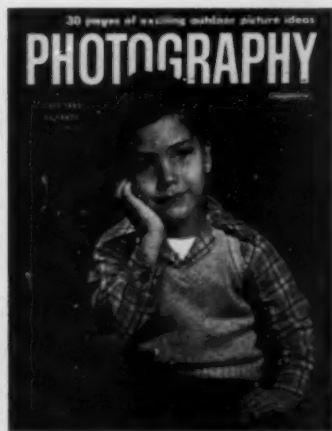
magazine

Salutes

the 1952 PSA CONVENTION

Hotel New Yorker

Aug. 12-16



**Here's your guide
to the Convention City**

**PHOTOGENIC
NEW YORK**

Reprinted from the July 1952 issue of PHOTOGRAPHY Magazine



NEW YORK

VACATION CAMERA

A PHOTOGRAPHER'S GUIDE TO GOOD SHOOTING

VISITING New York this summer? Then be sure to bring your camera when you join the millions of vacationers who come each year to the fabulous metropolis on the Hudson. Whether you own a Box Brownie or a Hasselblad, whether your tastes run to candid shots or architectural views, you'll discover that New York is just about the most stimulating and photogenic city in the country. To help you get the most pleasure, camera-wise, from a New York vacation, we have prepared a lens'-eye view of Manhattan—an amateur photographer's guide to adventures in good shooting. Turn to the illustrated maps on the four following pages, pick the subjects and places that interest you, then see the accompanying paragraphs for concise information on how to get there and what you'll find. (Directions and approximate traveling times are given from Grand Central Station.) Of course we've included only a few highlights; a comprehensive guide to the city would fill a tome the size of a Manhattan telephone book. But herein you should find enough suggestions to keep your shutter clicking for a long time and provide you with a personal photographic record of the world's most exciting city. Good luck and good pictures!

DOWNTOWN MANHATTAN

From 14th St. to the tip of Manhattan is the oldest—and in many ways the most fascinating—part of New York. You'll find Wall St. with its towers and canyons . . . the world's longest sea voyage for a nickel . . . graceful old Trinity Church . . . teeming pushcart markets . . . Greenwich Village . . . Chinatown.

1 STATEN ISLAND FERRY

For a sea-farer's view of lower Manhattan skyline and close-ups of harbor traffic, take the Staten Island Ferry which leaves from east side of Battery Park. Round-trip ride lasts about an hour, costs only a nickel per passenger each way.

IRT Lexington Ave. subway (downtown express) to Bowling Green. 20 minutes.

2 STATUE OF LIBERTY

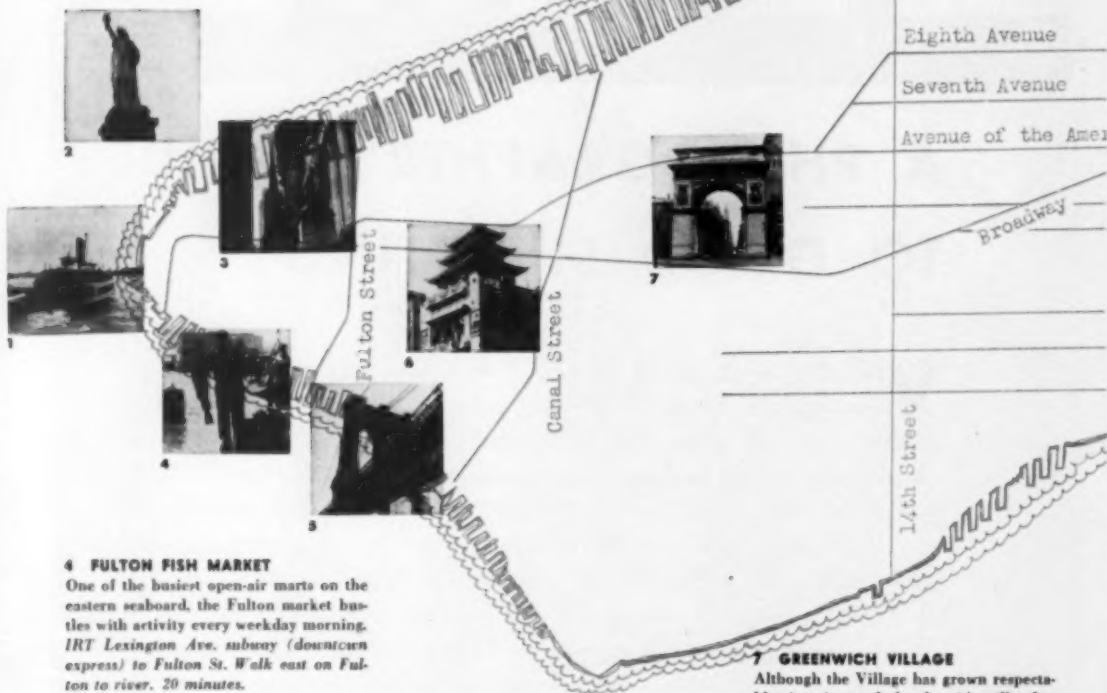
Ferry for Bedloe's Island and America's goddess of freedom leaves from west side of Battery Park every hour on the hour. Tour, including visit to statue, costs 75 cents for adults and 35 cents for children; takes about an hour and 45 minutes.

IRT Lexington Ave. subway (downtown express) to Bowling Green. 20 minutes.

3 WALL STREET AND TRINITY CHURCH

Symbol of American financial power is this crevasse running from Broadway to the East River between dizzy skyscrapers. On west side of Broadway opposite Wall St. is Trinity's delicate black spire.

IRT Lexington Ave. subway (downtown express) to Wall St. 15 minutes.



4 FULTON FISH MARKET

One of the busiest open-air marts on the eastern seaboard, the Fulton market bustles with activity every weekday morning. IRT Lexington Ave. subway (downtown express) to Fulton St. Walk east on Fulton to river. 20 minutes.

5 BROOKLYN BRIDGE

Legendary Brooklyn Bridge is closed temporarily to foot traffic pending repairs on the old structure. But it and neighboring Manhattan Bridge make a dramatic pair of subjects for your camera. View from South St. above Manhattan Bridge is particularly impressive.

IRT Lexington Ave. subway (downtown express) to Brooklyn Bridge. 10 minutes.

6 CHINATOWN

One of the most colorful foreign-language settlements in New York, Chinatown preserves many sights, sounds, and smells of the ancient Orient. Area is bounded approximately by Canal and Baxter Sts., Park Row, and St. James Place.

IRT Lexington Ave. subway (downtown local) to Worth St. Walk three blocks east on Worth to Chatham Sq. 20 minutes.

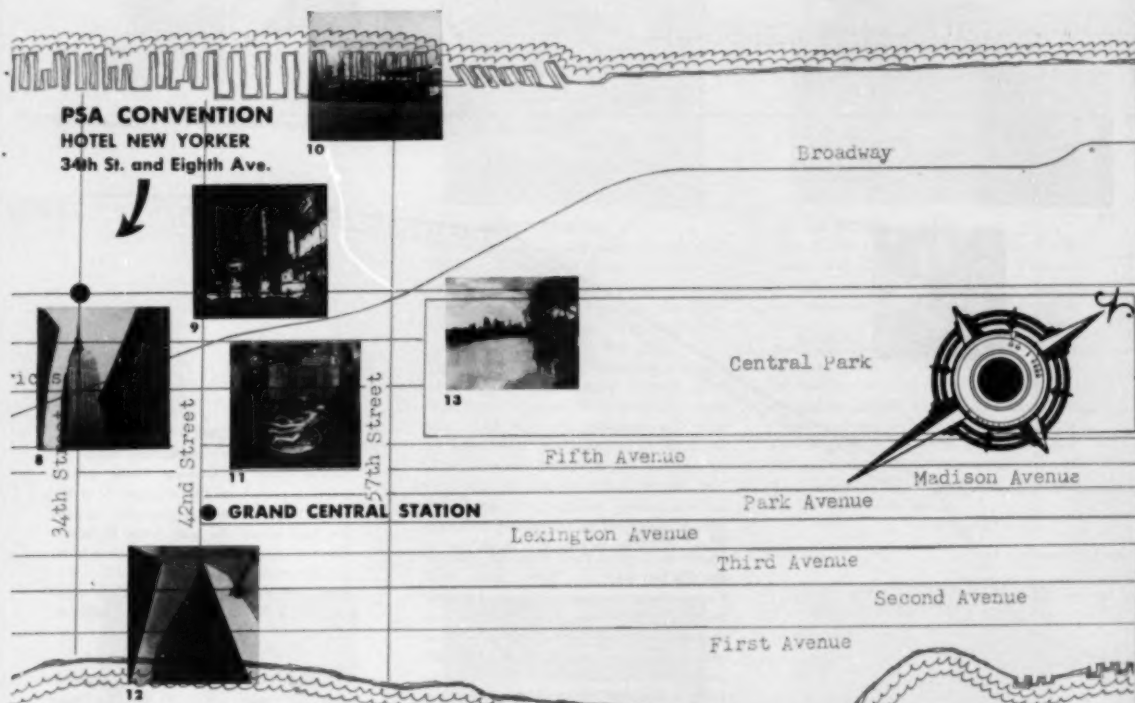
7 GREENWICH VILLAGE

Although the Village has grown respectable since its gaudy heyday, it's still a fascinating place to explore. Best to do it on foot. Going west from Washington Square you'll find chaste old houses, narrow alleys, window-box greenery, intriguing shops, and even—if you look hard—a few Bohemian-type inhabitants.

IRT Lexington Ave. subway (downtown local) to Astor Place. Walk west on 8th St. to Fifth Ave. and south one block to Washington Square. 17 minutes.

MIDTOWN MANHATTAN

Between 14th St. and Central Park is the fast-beating heart of the metropolis. Turn your camera on a mountain range of skyscrapers topped by the Empire State Building . . . world-famous Times Square . . . gay Fifth Avenue . . . Rockefeller Center, a city-within-the-city . . . all within minutes of Grand Central Station.



8 THE EMPIRE STATE BUILDING

For a spectacular aerial view of New York, mount to the 102nd-floor observatory of the world's highest skyscraper. Adults, \$1.20; children under 12, 30 cents. IRT Lexington Ave. subway (downtown local) to 34th St. Walk west to Fifth Ave. Or take Fifth Ave. bus (southbound) at 42nd St., ride to 34th. 10 minutes.

11 ROCKEFELLER CENTER

This mammoth city-within-the-city includes the RCA Building (fine shooting on a clear day from 70th-floor observation deck), open air restaurants and statue of Prometheus in the Plaza, fountains and flowers in the Promenade. Fronts on Fifth Ave., between 48th and 51st Sts. Walk west on 42nd St. to Fifth Ave., north on Fifth to Rockefeller Center. 25 minutes.

9 TIMES SQUARE

An enormous madhouse by day, a galaxy of neon after dark, Times Square is tops on everybody's list of places to see in New York. Walk north on Broadway from 42nd St. and try candid shooting by daylight, time exposures in color of the blazing signs at night. Shuttle to Times Square. Five minutes.

12 UNITED NATIONS HEADQUARTERS

The glass-and-marble Secretariat Building and the sleek, new General Assembly Building make exciting architectural subjects when shot from almost any angle. United Nations headquarters covers land from First Ave. to Franklin D. Roosevelt Drive between 42nd and 48th Sts. Walk east on 42nd St. to First Ave., then north to main entrance. 20 minutes.

14 HUDSON RIVER PIERS

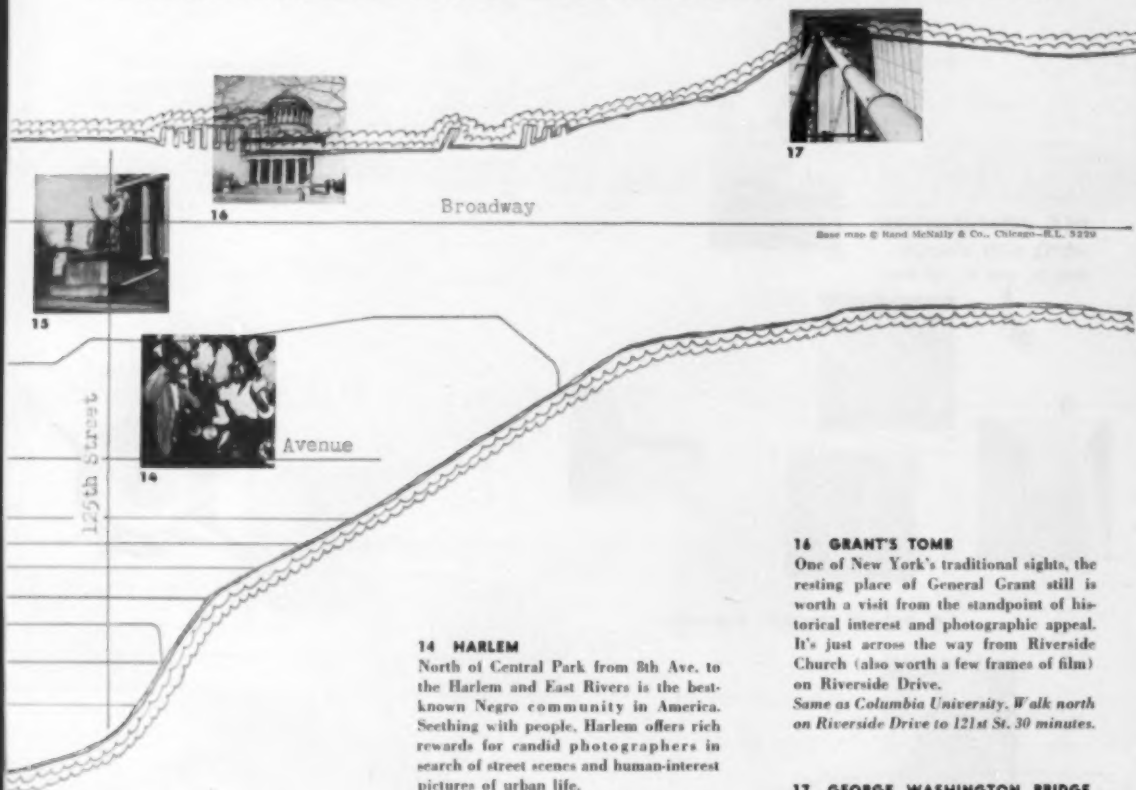
On the west side of Manhattan from the tip north to 70th St. you'll see piers and docks for every kind of craft from garbage scows to luxury liners. Check New York Times for arrivals and departures. Take 42nd St. cross-town bus (westbound) to Hudson River. Walk north to 50th St. for Cunard pier (No. 90).

13 CENTRAL PARK

In the city's heart it's surprising to find such a huge expanse of country as Central Park (59th to 110th Sts. between Fifth Ave. and Central Park West). Turn your camera on hansom cabs, boating ponds, and a wonderful zoo for children. Walk west on 42nd St. to Fifth Ave., take No. 2, 3, or 4 bus (northbound) to any Fifth Ave. park entrance. 15-25 minutes.

UPTOWN MANHATTAN

North of 59th St. lies a photographer's paradise . . . yelling crowds at the Polo Grounds . . . 14th century stained glass at the Cloisters . . . rowboats mirrored in the pond at Central Park . . . Grant's Tomb . . . Columbia University and Morningside Heights . . . noisy street scenes in Harlem.



Broadway

Base map © Rand McNally & Co., Chicago—R.L. 5229

125th Street

Avenue

14 HARLEM

North of Central Park from 8th Ave. to the Harlem and East Rivers is the best-known Negro community in America. Seething with people, Harlem offers rich rewards for candid photographers in search of street scenes and human-interest pictures of urban life.

IRT Lexington Ave. subway (uptown express) to 125th St. 10 minutes.

15 COLUMBIA UNIVERSITY

New York's contribution to the Ivy League covers an area bounded by 114th and 121st Sts., Riverside and Morningside Drives. Associated—and world famous—institutions are Barnard college for women, the Union Theological Seminary, and the Julliard School of Music.

Shuttle to Times Square. IRT Broadway-Seventh Ave. subway (Van Cortlandt Park express) to 116th St. 25 minutes.

16 GRANT'S TOMB

One of New York's traditional sights, the resting place of General Grant still is worth a visit from the standpoint of historical interest and photographic appeal. It's just across the way from Riverside Church (also worth a few frames of film) on Riverside Drive.

Same as Columbia University. Walk north on Riverside Drive to 121st St. 30 minutes.

17 GEORGE WASHINGTON BRIDGE

The only bridge in the city over the broad Hudson, this engineering marvel offers sleek lines and sweeping curves for photographers. At 178th St. and Riverside Drive, connecting to New Jersey.

Walk west on 42nd St. to Fifth Ave., catch a northbound No. 4 bus and ride to 178th St. stop at bridge. One hour.

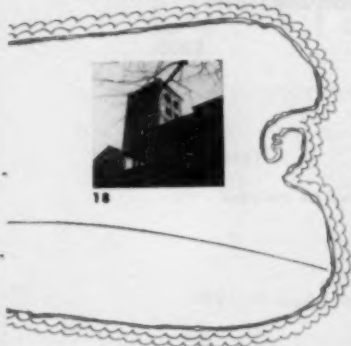
18 THE CLOISTERS

Looking for a superb view of the Hudson, an out-of-the-ordinary background for family portraits, or interested in Gobelin tapestries? Your answer is the Cloisters, a fascinating medieval museum in Fort Tryon Park. Off Riverside Drive 1¼ miles north of George Washington Bridge.

Same as for G. W. Bridge but ride bus to end of line. One hour and 20 minutes.

BEYOND MANHATTAN

Explore the surrounding territories as time and desire dictate. You'll find much of interest . . . the perennial carnival of Coney Island . . . elephants and emus at the barless Bronx Zoo . . . the color and bustle of busy airports . . . sun, sand, waves—and pretty girls—at Jones Beach.



19 YANKEE STADIUM

For American League fans, 'nough said. Yankee's home field is in the Bronx at 161st St. near the Harlem River. National League rooters will head for the Polo Grounds just across the river in Manhattan, or Ebbets Field in Brooklyn.

Yankee Stadium: IRT Lexington Ave. subway (Jerome Ave. express) and get off at 161st St. 20 minutes. Polo Grounds: walk west to 6th Ave. and take uptown D train on IND Sixth Ave. subway to 155th St. (During rush hours change to local at 145th St.) 30 minutes. Ebbets Field: IRT Lexington Ave. subway (downtown express) to Nevins St. in Brooklyn, change to any local, ride to Franklin Ave., walk four blocks south. 35 minutes.



20 LA GUARDIA FIELD

New York's busiest skyport has an observation deck from which you can shoot interesting pictures of planes, passengers, and personnel. In Queens, Long Island, off Grand Central Parkway. Perhaps even more colorful is New York International Airport (Idlewild) also on Long Island off Southern Parkway.

Limousine service is available from Airlines Terminal (42nd St. across from Grand Central) to both LaGuardia and Idlewild. Buses leave frequently; fare is \$1.25 one way. To LaGuardia, 30 minutes; to Idlewild, 45 minutes.



21 BRONX ZOO AND BOTANICAL GARDENS

Many barless pits give the photographer a break at this super zoo. Come prepared to spend a full afternoon and lots of shoe leather; it takes a while to see the place. Flower fanciers will enjoy shooting in color the spectacular displays in the nearby Botanical Gardens.

Shuttle to Times Square. IRT Broadway-Seventh Ave. subway (Bronx Park express) to 180th St. 45 minutes.



22 CONEY ISLAND

Coney in the summer is every carnival you ever saw rolled into one. It's a bit overwhelming for out-of-towners, but you hardly can miss getting good pictures here by day or night. If you can't see the beach for the people, try some of the rides (topped by a parachute jump) or sample a hotdog (originated at Coney, they say). Shuttle to Times Square. BMT subway (either Brighton, Sea Beach, or West End express) to Stillwell Ave. One hour.



23 JONES BEACH

Open to the public, Jones Beach offers the facilities and advantages of the swankiest private beach club. Pretty girls, miles of sand dunes, and the Atlantic Ocean combine to make your visit a pleasant one.

Easier to reach by car than by public transportation. For scenic ride, take East River (F.D.R.) Drive to Brooklyn-Battery Tunnel, follow 27A on Long Island to Southern State Parkway, follow this until turn-off for Jones Beach. 2 hours.

BRING YOUR CAMERAS—HERE'S AN OPPORTUNITY TO WIN YOUR EXPENSES

PHOTOGRAPHY magazine Offers \$500 in Awards for Photo-Journalistic Coverage of the 1952 PSA Convention

1st.....	\$200.
The Awards: 2nd.....	100.
4 prizes of \$50 each.....	200.
Total	\$500.

Plus certificates of honorable mention. In the event of a tie duplicate prizes will be awarded.

RULES

1. Open to all registrants at the PSA Convention in New York. Competition opens August 12, 1952 and closes Sept. 10, 1952.
2. Subject: The annual convention of the PSA as told in a SERIES of pictures and captions.
3. Prints to be no larger than 8 x 10.
4. Entries to be unmounted or in portfolios, all prints with captions attached and bearing the name and address of the maker.
5. Entries to be judged for reportorial value with major emphasis on the use of the minimum number of prints to tell the story.
6. Entries to be addressed to PHOTOGRAPHY magazine Convention Awards, PSA Headquarters, 2005 Walnut St., Philadelphia 3, Pa.
7. Closing date—all entries must be postmarked not later than September 10, 1952.
8. Award winners to be announced in the November issue of the PSA Journal.
9. Judges: Bruce Downes, Editor of PHOTOGRAPHY magazine;
David Eisendrath, Chairman PJ Division, and
David J. Marshall, Professor of Journalism at Fordham University.
10. PHOTOGRAPHY magazine and the PSA Journal reserve reproduction rights on all prize-winning entries.

AND

... The Photo Journalism Division offers more cash awards for the best SINGLE prints of the activities at the convention.

PHOTOGRAPHY magazine's competition is for SETS of prints—the P-J Awards are for SINGLE prints.

1st.....	\$50
2nd.....	25
The single-print awards: 3rd.....	15
4th.....	10
Five 5th.....	5

Plus certificates of honorable mention.
In the event of a tie duplicate prizes will be awarded.

Same dates, same judges, same rules, but SINGLE prints. Entries must be separate for each contest and in separate containers.

Address SINGLE-PRINT entries to The P-J Convention Contest, PSA Headquarters, 2005 Walnut St., Philadelphia 3, Pa.

Dr. Francis Wu

FPSA, FRPS

By Jack Wright



Dr. Francis Wu

When Dr. Francis Wu, of Hong Kong, China, was nine years old he came across a book called "While You Wait Photography." The little volume purported to give complete instructions for making pictures and young Francis was mightily intrigued.

With \$6 saved from his allowance he purchased a folding vest pocket Kodak and inserted a roll of film. After taking pictures of his brothers and sisters he opened up the camera immediately and looked at the film, expecting to see the photographs all finished on a "while you wait" basis. He still laughs about the incident.

Dr. Wu was born in Canton and educated in Honolulu. In Hawaii he met Nicholas Haz, FPSA, the noted photographic teacher, and Haz encouraged him to continue and expand his photographic activities. Under Haz's encouragement Dr. Wu established an international reputation in the photographic salons, where he still exhibits with great success.

In 1931 Dr. Wu returned to China to study in the Lingnan University. Later he settled in Hong Kong. The Photographic Society of Hong Kong was originally organized by six Europeans. Wu was the first Chinese to be admitted, although the number of Chinese has now increased to 40. Under the sponsorship of the Society three All-China exhibitions were held. Then, under Dr. Wu's leadership, the First Hong Kong International Salon of Photography was announced.

The exhibition was well publicized and entries poured in from all parts of the world. After the judging had taken place, but before the salons opened, the war broke out and

within a short time Hong Kong was occupied by the Japanese. Dr. Wu, who by that time had become a professional photographer, immediately changed his profession to "broker," dealing in what he describes as "various odds and ends." He was afraid that any connection with photography would get him into trouble with the Japanese. The European members of the Photographic Society of Hong Kong were marched away to prison camps. Dr. Wu was not imprisoned. In secrecy and by stealth, he was able to smuggle 90 per cent of the salon's accepted prints out of the club's dark rooms. He hid them at various points in Hong Kong. The remainder of the pictures, including those which had been rejected, were captured by the Japanese and destroyed or sent to Japan.

Immediately after the war Dr. Wu reorganized the Hong Kong salon and it was successfully held. Another salon will be held in Hong Kong this year and it is planned to make the exhibition an annual event.

Dr. Wu's photographic ability is matched by his business acumen and today he is the head of a large photographic establishment in the heart of Hong Kong, with a staff of 20 employees who do all types of photographic work, including portraits, commercial pictures, industrial, aerial, color, press, etc.

Dr. Wu's studios are furnished with the most modern photographic devices including ten speedlight outfits. He reports that photographic supplies are fairly easy to obtain in Hong Kong but that amateur photography in most of China is greatly hampered by scarce and outdated materials and lack of efficient equipment.

In regard to the characteristics of the photographs produced by the Chinese, Dr. Wu said: "My impression of photography as practiced by the Chinese is that their pictures conform to a considerable extent to the Chinese character. Their photographs are soft, delicate and highly artistic. Very few would dare to produce a picture that was bold, abstract and strong in character. Take our great Shanghai exhibitor, Chin San Long, APSA, FRPS, as an example. His soft tones and beautiful style of composition resemble the old Chinese masters."

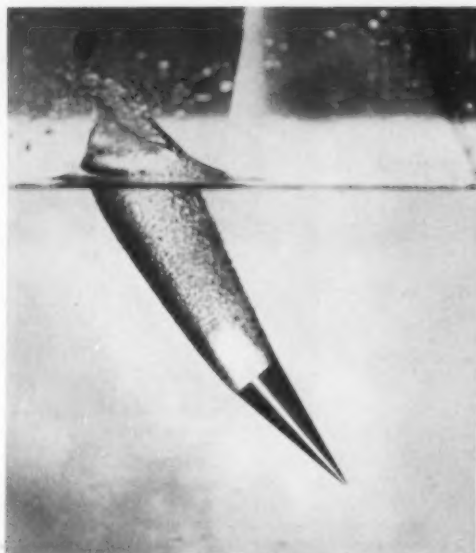
While kept busy by the demands of his flourishing business, Dr. Wu maintains as one of his top ambitions the spreading of amateur photography among the Chinese. He has made a number of trips to various parts of China with this aim in view. He says he is hopeful that the next few years will witness a great awakening of interest in photography among his countrymen.



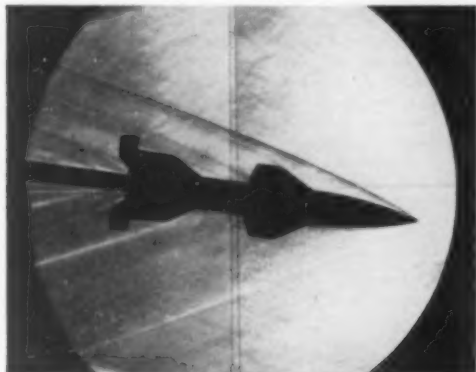
Dr. Wu's studio is a photographic center for hundreds in that part of China who are interested in photography. He maintains large illuminated showcases in which pictorial prints are always on display, being on 16 by 20 mounts and changed every other week.

High Speed in Science and

By Max Beard



High speed flash photograph of an experimental model shot into water at an oblique angle. The light source was a single flash, lighting the model from the front. The duration of the flash was approximately 3 microseconds. This was an open flash shot; the electronic flash was discharged by the initial firing of the gun, with a predetermined time delay for the missile to reach the desired distance into the water.



Schlieren high speed photograph of a model in a wind tunnel with the air rushing by the stationary object, simulating the motion of the object going through air at the rate of three times the speed of sound. Note the head shock wave, wing shock and shock waves emanating from the wing-fuselage junction. The cloth-like appearance of the background are "Mach lines" recorded by the Schlieren photographic process. The Mach lines are useful in determining the "Mach Number". (The Mach number is the speed of the air, counted in multiples of the sound velocity under the local flow conditions (2,010 ft./sec.)).

The Cover Picture

Open spark shadowgraph of a missile traveling at approximately Mach Number 3. The Mach number can be determined from the head shock wave. Directly behind, and following the missile, is the wake and an inner shock wave caused by the wake. Note the lack of Mach lines such as were shown by the Schlieren process in picture above. A shadowgraph usually employs a single-point source of light, whereas parallel light is used in Schlieren photography. High speed spark is usually used in ballistic shadowgraph photography.

High-speed photography is a means of stopping or slowing motion down to the point where the human eye can see what is happening during an extremely short period of time. This invaluable tool of science and industry permits accurate time-motion studies within those periods of time.

Of prime importance to any photographer is intelligible presentation of any object or process, regardless of the time element. Time-motion factors combine when it is essential to present an action of the object or process in intervals of time. Time-motion thus becomes the major factor for investigational purposes, even to the extent of ignoring all "pictorialism", and utilizing only a characteristic of the motion that will permit a graphic presentation. This latter fact is most noticeable in the super-high-speed cameras of Dr. Brian O'Brien of the University of Rochester and Mr. Morton Sultanoff of the Aberdeen Proving Grounds, or the less rapid cameras of the detonation-streak type which have writing speeds of about one to two millimeters per microsecond.

In order to establish some criterion for discussion of high-speed photography, let us consider it as any still photography or less than one one-thousandth of a second exposure time, motion picture photography at over 250 frames per second, or the employment of any photographic recording device that permits the analysis of action too rapid for resolution at slower speed than either of the above limitations.

No attempt will be made to describe the various type of high-speed cameras herein, other than to state that there are many types—streak, ribbon-frame, image dissection, strobe light, rotating lenses, rotating mirror, multi-slit, Kerr cell, oscilloscope, and the more generally used rotating prism cameras, such as the Fastax and Eastman Type III. There are, in addition to the use of various types of high speed cameras, other methods of high-speed photography that do not require any special camera equipment, such as use of high-speed sparks for shadowgraphs, high-speed flash or strobe lights with regular view cameras, and high-speed schlieren photography.

The industrial high-speed photographer usually does not have these various types of cameras on hand, nor the call to perform very many of these highly specialized scientific types of photography. Most of his work is with rotating prism motion picture cameras, and high-speed flash units. Some examples of photographs taken with a few of the different high-speed cameras are shown herein.

In the Photographic Division at the Naval Ordnance Laboratory, White Oak, Maryland, rotating prism cameras are nearly as much in demand as are other motion picture cameras. Once the photographer becomes acquainted with their characteristics, he is able to devise procedures for recording data of innumerable types. NOL has used up to ten high-speed cameras on one job. Timing marks can be placed simultaneously on the film in six cameras for synchronizing action with the cameras spaced about one-thousand feet apart.

Rotating prism cameras can be as valuable to industrial organizations as to research activities. There is little to dis-

Photography

Industry

U. S. Naval Ordnance Lab.

tinguish between the uses in industry and in research. The practical applications in industry are more apt to be of interest to the layman than are the photographic results of applications in research; however, motion pictures made for scientific investigation are frequently fascinating to the non-scientist, regardless of the content of scientific data. An example of application in industry is where mechanical defects can only be located by high-speed photography. Whether the requirements are for scientific investigation or for intelligibility to the layman, the photographer must frequently employ ingenuity and resort to unorthodox photographic methods in producing satisfactory pictures.

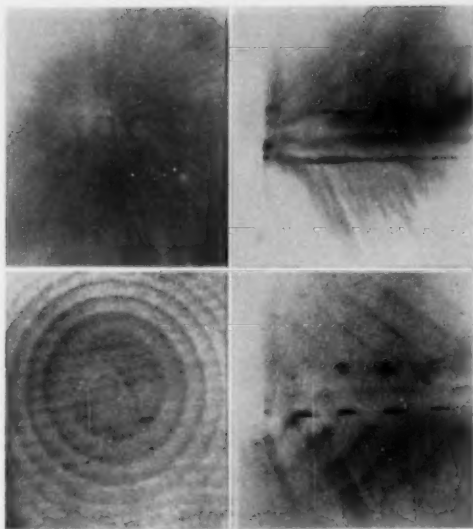
One of the more important factors in photographing action is the determination of what you want to see and determining frame speeds accordingly. Lower frame speeds may not show the action, and too high speeds may mean hours wasted by unnecessary analysis or observation. Characteristics of the action, desired to be investigated, may also be lost by incorrect choice of frame speeds.

The photographer can get different effects in a good many cases by using a wide variation of speeds. I would like to adapt the adage about scientists to high-speed photography: "As the frame speed increases, you can see more and more about less and less, until you reach the point where you can see everything about nothing." This remark, within certain limits, is applicable to high-speed photography. Take the case of photographing a television screen. In order to get frame by frame pictures of the screen, the camera would have to synchronize with the scanning of all 525 lines, which requires one-thirtieth of a second. We will assume the motion picture camera is not synchronized.

Where the camera speed (in this case, a function of frame speed and shutter opening) is greater or less than one-thirtieth scanning time, either white or dark bands will appear across the image. An entirely different effect occurs when we reach 1000 frames per second. In this case we will see only six lines scanned in each frame as they progress down the screen. When the speed of the camera is increased to slightly less than 3,000 frames per second, only two white lines will show in each frame. (These two lines are separated by a dark unscanned line, since alternate lines are scanned each time.)

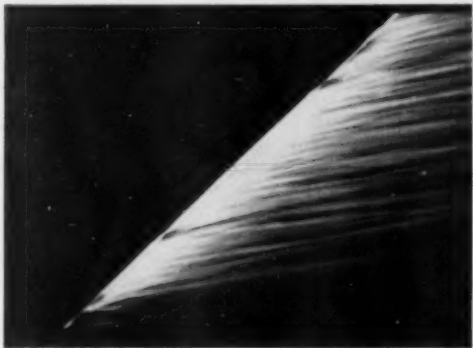
In order to photograph one line per frame, the shutter speed would have to be in the neighborhood of one-sixteen thousandth of a second, or roughly 3500 frames per second with the Eastman Type III Camera. As we decrease the relative camera exposure time and, assuming that we have a theoretical high speed camera and film combination that photographs the progression of the transient spot of light, then, in order to photograph one inch of line, we would have to have a shutter speed of around one two-hundred-thousandth of a second. Again, if we wanted to stop the spot of light within the resolving power of the camera, our picture would have to be taken in approximately one two-hundred fifty millionth of a second.

(Continued on p. 488)



(Top pair) Photographs of explosions taken with a multi-slit camera, designed by Morton Sultanoff of the Aberdeen Proving Ground, Maryland. This camera has produced pictures of the shock wave from explosive charges at the rate of 100 million a second. In addition to the multi-slit grid, a rotating mirror is employed to obtain extreme speeds. It is mechanically possible to get pictures at a rate of 10 billion per second with this camera. Figure 5 (L) is of a spherical charge; Figure 6 (R) is of a stick charge. These pictures are the complete exposures (a "scramble of all frames"), and are viewed through a multi-slit grid in order to segregate the various frames.

(Lower pair) Photographs of a single frame of Figures 5 and 6, as viewed through the multi-slit grid. The concentric rings of Figure 7 (spherical charge) and the diagonal lines of Figure 8 (stick charge) indicate multiple exposures. Each picture shows one of 100 independent positions of the grid. There are five independent exposures shown by each position of the grid, or a total of 500 exposures taken of one explosion.



Photograph of an exploding detonator. The progression of the explosive force is shown along the length of the detonator. Time increases to the right. Total time of the detonation is about .00005 sec. The streak camera used for this photograph employs a rotating mirror, with the film in a fixed position.



Needle workshop in a Division Street tenement about 1889. Jacob A. Riss exposed sweatshop labor conditions with his camera and newspaper articles. This print is from the original negative on file at the Museum of the City of New York.

A special photographic exhibition entitled "Cross Section" opened on Tuesday, July 15, at the Museum of the City of New York, Fifth Avenue at 103rd to 104th Streets. The exhibition, in honor of the Photographic Society of America which is holding its first New York Convention August 12-16, includes about 75 photographs from the Museum's files, showing New York scenes taken over a century ago, when photography was in its infancy, and ending with present day views. The exhibition will continue through Labor Day, September 1. Admission is free.

Two fine daguerrotypes of the city taken in the 1840's start the pageant; next, a view of the Battery in 1853 recorded by Victor Prevost, who used oiled or waxed paper negatives, among the very earliest produced in America, shows some of the "made land" which broadened New York's southern tip; an early stereoscopic view published by E. Anthony prior to 1863 shows shipping in the harbor while two anonymous examples of that popular form depict the frame exterior of Marsh's drugstore at Third Avenue and 125th Street with an interior double shot of a card game in progress in that neighborhood club.

A quiet garden party at the Grimes Hill Staten Island home of Mr. and Mrs. George R. Satterlee in the summer of 1863 contrasts with a fine photograph of ladies of the Women's Central Association of Relief serving the U. S. Sanitary Commission, precursor of the American Red Cross, organized to alleviate the misery of the Civil War soldier.

An omnibus of the 1860's with mirror-like patina stands before the East 27th archway of the John Stephenson factory, from whose early assembly line it issued, in one of the Museum's set of 600 photographs of vehicles and rolling stock designed and built by that firm. A Broadway traffic jam of the

A documentary of 1861. Today it is the Red Cross, but then it was the Women's Central Association of Relief. This office was in the Cooper Union (building still standing). At first we thought these boxes were ash cans, making it a true documentary, but they are shipping cases.

Museum of the Honors PSA

same period has been printed from a negative by one of photography's immortals, Matthew B. Brady.

In an exquisite genre shot an unidentified photographer has captured two young women of 1867, one seated somewhat anachronistically before a spinning wheel and the other facing an easel in the Staten Island art gallery of John C. Henderson, while a brooding Napoleon looks down from a massive frame on the overcrowded wall.

In 1867 came J. H. Beal's great panorama, made from 5



City of New York Convention



William Henry Jackson, Hon. FPSA, is best known for his exploration photography, and maybe that includes this picture of the Harlem River which he took about 1890. We've seen better quality in some of his 1874 pictures, the original negatives printed on modern paper.

glass negatives, of the East River waterfront from land's end to Pike Street with the New York Tower on the partially constructed Brooklyn Bridge looming large. A fashionable carte-de-visite of the artist Robert Swain Gifford by Sarony, who achieved equally lasting fame as one of America's masters of lithography, shows him smiling at Mora's captivating shots of costumed beauties at the Famous Vanderbilt Ball of 1883.

Next is a selection printed from the Museum's 400 4x5 glass negatives by the first of the great crusading photographer-journalists, Jacob A. Riis. Examples of the work of Percy C. Byron, who donated over 5,000 of his matchless Solio prints, the greater part of the labor of a lifetime, to the Museum in 1943, include the "Reposing Room in a Turkish Bath for Women," "William M. Chase's Art School", a winter day on Sixth Avenue, and a sun-flecked summer scene on Madison Square, all in the '90's. Also in this period are J. S. Johnston's well known shot of the Bowery and two of G. C. Cox's great portrait studies from his Museum-owned galaxy of celebrities in artistic and literary circles. Two of New York's first electric taxi cabs are caught in front of the Metropolitan Opera House by Van der Weyde, whose collection of negatives is in the Museum's files. The Harlem River pastorage of W. H. Jackson, Hon. FPSA, the great photographer of the West, matches the grandeur of his frontier records.

The era's end is marked by an 1899 night scene, showing fireworks in honor of the hero of Manila Bay with Dewey's name in letters big and bright on Brooklyn Bridge.

The early years of this century bring Marceau's often reproduced shot of a touring car with its sedate but adventurous

owners, and one of Lewis W. Hine's Ellis Island classics. In 1910 is Theodore Roosevelt's welcome home from his African Safari, and William F. Warnecke's "scoop" of the shooting of Mayor Gaynor. Arthur D. Chapman's brilliantly composed "Diagonals," winner of many awards, shows Greenwich Village at the time of World War I.

More recent is a fine example of Berenice Abbott's superb documentary work, drawn from her Federal Art Project, "Changing New York," the master prints and negatives of which are in the Museum's files. Architectural photographers, such as Samuel H. Gottscho and Richard Wurts, are represented in the exhibition, while Todd Webb is at his best in "The Old Clothes Market, Suffolk Street." The team of Diane and Ray Witlin has contributed a dramatic moment in their day-by-day account of the passing of the old Fulton Market.

Alexander Alland, Paul J. Woolf and Godfrey Frankel, among other contemporaries, complete the roster, with John Harvey Heffren, the Museum's staff photographer, giving an individualistic glimpse of the Woolworth Building as it is seldom seen.



William M. Chase's Art Class, about 1897, from the Percy C. Byron collection in the Museum. Nudes, no less! But as far as we can discover, the model was covered when that man with the camera came in to take the picture. Who says times change? Only costumes and hair-dos change.



One of the Bossetti



Garganta del Diabolo

Cataracts of the Iguassu

By Irma Louise Carter

Twenty pages wouldn't be enough to tell you all the beauties of the Iguassu and the camera problems encountered. One end of the falls lies in Brazil, the other in Argentina. The best pictures are made from the Argentine end.

Garganta represents one part of a U-shaped group which falls 210 feet into a narrow chasm. The bottom is obscured by mist. This picture represents only about one-third of the falls. Exposure was 1/200th at f/5.6.

Bossetti (top left) is part of a group. I tried a shutter speed of 1/200th to try and stop the water to get a little crispness in it.

San Martin, the first view of the expanses of falls to be seen in the Iguassu. One comes through the jungle-like growth to this vantage point. Made about eleven in the morning, 1/200th at f/4, it might have been better in the afternoon with more light at the bottom.

The Bossetti and Adam and Eve . . . just one more view of a fascinating subject. A

strand of barbed wire below the bottom edge would have spoiled a more distant viewpoint which would have included more foliage to frame the scene. Exposed at 1/50th and f/5.6 to get depth from near trees to distant falls.

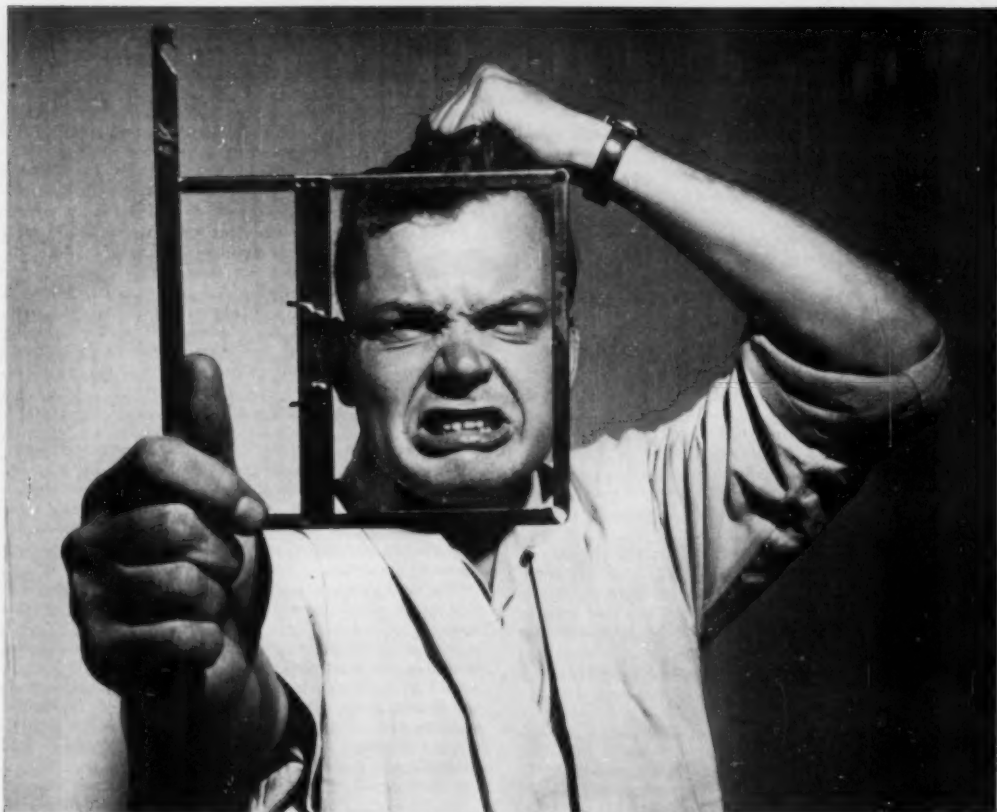
If one has time to linger and wait for just the right light it is possible to get even more out of pictures like these, but when traveling, plane schedules are inflexible, reservations sometimes don't work out, as here where I had to come in through Brazil.



San Martin



Bossetti and Adam and Eve



"NIGHTMARE"

By ROY A. KOCH

(Print of the Year, 1949, Jackson Park Camera Club, Chicago)

Strong Points of Stereo

By Earl E. Krause, P.S.A., F.S.G.

Non-stereo photographs with violent space composition such as the one above may be seen without distortion if placed at the proper viewing distance. This is found by multiplying the focal length of the camera lens by the magnification.

Measure the distance in inches between the outside edges of the horizontal sides of the film hanger in the picture—divide this by $\frac{3}{4}$ inches which was the distance between these points on the film, to determine magnification. Multiply magnification by $3\frac{1}{2}$ (focal length of the lens of the camera used.) View the picture from this distance for minimum distortion.

If you have two good eyes, you know stereo gives you depth. But along with it, you are given a host of other special qualities.

Before analyzing these "extras", let's see what advantages lie in the depth perception due to two-eyed vision. Right away the emergers Nick Haz finds so frequently in flat pictures are eliminated. No longer do trees grow out of the top of Aunt Emma's head; if a tree was behind her when the shutters clicked, it's definitely behind her also when the slide is seen in the viewer. In other words the various planes of the scene are separated in spite of what would be line or tone mergers in a flat print. This means you have space; and the objects in the space have solidity, roundness and

relief . . . an ideal medium for the glamour hound.

True perspective is reproduced when the slide is viewed with lenses equal in focal length to the camera lenses (orthostereo). In projection also true perspective may be seen, but only near the ideal viewing point, usually midway between the projector and screen.

An orthostereo slide cannot show distortion! Violent composition in space, yes, but since the slide is only a vehicle to reproduce the same stimuli that the eyes receive by direct vision of any scene, how is distortion possible? (See illustration)

Of course, when hand viewers are used that do not match the camera, or when a large spread-out audience views stereo on the screen, we no longer have orthostereo conditions and some elongation, compression, or twisting of shapes may be evident, especially on close-up scenes or views of geometric objects like tables, square tiling, etc.

When you look into a stereo viewer, your relationship to the objects pictured in space is fixed by optical laws—in fact, the spectator's optical position and visual function are so essential that it gives one the impression of being a part of the pictured situation. Teachers have found this fact valuable and point out that it is more like direct, first-hand experience than are the semi-symbolic and less realistic images of flat pictures. The students feel a degree of personal participation in each space-picture and, as a result, learn more quickly and retain the information longer.

Another quality of the orthostereo slide which makes it valuable as an exacting scientific tool and "legally honest" recording medium is its inherent way of showing everything full life-size. The mental synthesis of the two tiny squares of film results in space-pictures having no relationship to the size of the film images, but rather, the objects always assume their original exact size, scale and perspective.

Depth Is Not All

Although stereo photography is most valuable in giving us depth perception, this medium of two-eyed vision throws in some extra qualities which may be worth more than the depth effect with many subjects.

Textures and surface sheens are shown so much more perfectly in stereo that its employment in the textile and fashion world is inevitable. Catchlights and reflections are seen a little differently by each eye, especially in closeups. Imagine the sparkling highlights in a closeup of juicy orange segments or the fuzzy texture of a fresh peach. In a snow shot, for instance, the bright reflections from individual crystals may be quite different in the two views and that difference is what gives it sparkle. (It's like men and women, "Vive la difference.")

Realism is boosted also with the use of modern color films with practically flawless images and high resolving power. Since there are two films, they complement or reinforce each other, improving the detail and minimizing any flaws or graininess in the images which might show up objectionably in a single film. Being transparencies, the films are capable of presenting a great range of tones and colors—much closer to the range of tones found in nature than is possible by viewing any print by reflected light.

Eye Convergence

Scientific studies have been made of eye movements of persons looking at various types of flat pictures. Conclusions were drawn about what elements in the pictures were most attractive, the function of leading lines, compositional structure, etc. If these had been stereo pictures it is safe to assume that different conclusions would have been drawn. For one thing, instead of the lines of sight of the two eyes converging at the surface of the print, there would be

a continually changing degree of convergence as the eyes concentrated first on something close, then on an object farther back.

As an example, picture an interior view with a child sitting at a rain-splashed window looking out across a lawn. In stereo you might look first at the child's face, then at the rain on the window, and finally, look through the glass at the scene outside. At each of these three stages only the one plane concentrated upon would appear sharp.

Contrast this with a non-stereo view in which sharp detail at all distances from the camera is compressed onto one flat print surface. Near planes may merge into the far planes, and you are not able to completely localize your vision on one plane to the exclusion of others.

In real life and in stereo the eyes converge at the distance of the original object and attention is localized there. You can concentrate on the rain-splashed window and the view beyond will assume the same degree of unsharpness in stereo as in real life.

Stereo Hard on Judges

You know how fast salon judges run through non-stereo prints and slides. Their judgment is speeded by their ability to see the complete picture at a glance, including near and far objects. This speed will never be reached by stereo judges who are unable to see the complete scene at a glance but must change convergence several times to examine the various planes of the scene.

This means an increase in the attention span, another feature which makes for effective teaching and sales presentations.

Because stereo presents a space-picture radically different from any other art medium, it has an esthetic feel of its own. Principles of composition effective on flat surfaces do not always apply. The art is relatively free of hide-bound tradition and stifling rules. Imagination, not darkroom trickery and drudgery, is the main ingredient for exciting visual conceptions.

Stereo Applications

The strong points of stereo which have been described assure the medium a solid, expanding future. It will be applied to many fields including forestry, nature study, geology, geography, industrial X-rays, microscopy, architecture, engineering, machinist's work, mineralogy, and experimental psychology. Stereo television is also possible.

To mention one more field of application where stereo has a tremendous potential, consider medical photography. With slides, any doctor in the world could study close-up the fine detail and exact appearance of rare operations, unusual pathological specimens, clinical tests, and even stereo X-rays. As a tool for this type of record-making and instruction stereo is unsurpassed, not so much because of the visible depth but because of the whole list of special qualities including depth, roundness, solidity, separation of planes, fixed viewpoint eliminating distortion and reproducing the original perspective and size, sparkling realism, surface sheens, textures, accurate colors, reinforced details because of two views, and psychological appeal.

More of these qualities should be exploited . . . depth isn't all.

Earl E. Krause is an engineering graduate, knows the physics and optics of stereography. Besides that he is an experienced photographer, critic and judge, that is of the artistic aspects of photography. Krause is a Fellow of the Stereo Guild. He now heads the Jackson Park (Chicago) Camera Club's Stereo Group. In 1946 he prepared a thesis at the University of Chicago on "Three-Dimensional Aids to Teaching". Frank Rice, Chairman of the Stereo Division, says: "I think he is the best all around stereo photographer in Chicago."

Camera Club Manual

by H. J. Johnson, FPSA

CHAPTER V

CAMERA CLUB CONTESTS

Club competitions are important for two reasons. First, their presentation and judging are instructive program features for the club (and to older members who have heard innumerable lectures, they may be of more interest than lectures.) Second, they are the "tests" which enable the members individually to gauge their progress.

Making pictures requires the homework or practice which is so important to the learning process, and without which lectures alone are insufficient. The competitions stimulate members to additional practice in order to score higher in the "tests".

Newer clubs with comparatively inexperienced members may encounter more difficulties in connection with competitions than do established clubs whose members have become inured to the disappointments which necessarily arise when few pictures are honored out of many submitted.

Unlike contests in which results can be measured with precision, there are only empirical standards for judging pictures. Results must be based largely upon opinions, and since these may tend to be deflating they may cause resentment or discouragement.

It is well to remind members at the beginning of each season that in order to derive maximum benefit and pleasure from contests, everyone should accept the results in a spirit of sportsmanship and good nature. Even with the best of judging, results are not conclusive; losing pictures are not necessarily inferior; winners are seldom masterpieces.

There are very few clubs which do not have print, slide, movie, or stereo contests (and because of multiple interests of members, many clubs have contests in more than one field.)

Because egos are involved and because members will not participate in contests when they believe the rules are not fair, it is very necessary that all phases of contemplated contests be carefully considered, and all members consulted before final rules are established. Any rules tailored to fit the ideas of a minority of members may ultimately lead to discontent. A ballot approval of proposed rules will minimize this possibility. It also will reduce the temptation of some members to propose revisions of the rules to make them more "equitable" or "fairer", the rarely are these proposals such that they will work a hardship on the proposers.

Competition Classes

One of the first problems in setting up rules for a competition is whether or not to separate members into classes according to their abilities.

Some clubs have a firm policy that only top pictures will win prizes in their clubs, and that no other pictures will be allowed to win merely because protected from higher calibre competition. These clubs have no separation into classes. In general, these clubs will hold the more serious workers who

have real respect only for the top prizes.

However, most members wilt in competition unless they feel they can occasionally win something. Therefore most clubs separate members into two groups, the better workers being included in one group and all others in the second group. A new club may find it difficult to make this separation, lacking accurate information about relative abilities of its members. The separation then may be postponed for one season, or the members may select their own class, or a separation may be established on the basis of years of experience.

After the first season, separation is not difficult, and various methods used are: (a) top half, or third, in total points scored go into the top class; (b) major prize winners go into the top class; (c) members who have had acceptances in major exhibitions, or won prizes in major competitions go into the top class.

The greater the number of classes, the more members who will win prizes. Therefore some clubs, under pressure by some members, end up with 3, 4, or even 5 competition classes. The more classes, the less the significance of prizes won in each, the greater the cost, and the more complicated the book-keeping and judging. Two classifications are usually considered sufficient.

Various euphonious names for the classes have been used to minimize the inference that some are sub-standard, but perhaps the most satisfactory names are simply "A", "B", "C".

Open Competition or Assigned Subjects?

The new club has no problem as to whether contest subjects should be assigned; during the first year all contests should be unrestricted as to subject or age of pictures.

Older clubs must decide whether or not to assign subjects and restrict age in order to stimulate continued improvement by members. Some members object to restrictions which prevent them turning in pictures as they please (not wanting to try new fields nor to be prevented from using accumulations of old negatives or slides.)

However, most members prefer some restrictions because these tend to make competitions fairer. Assigned subjects place members on more equal footings because usually the conditions for obtaining the pictures are more nearly equal.

Age limits prod members into continuing productivity (building the club's reputation upon the imagination and ability of its members currently, not on what members were able to do in some distant past); equalizes opportunities for winning (both new and old members are on equal bases with current pictures because those from old accumulations are ineligible); and makes the showing or judging of pictures more entertaining and instructive to the membership as a whole because the pictures are more timely.

A practical solution is a combination of general and assigned subjects. This is accomplished either by specifying that a certain number of contests shall be general (unrestricted as to subjects) or that general and assigned contests shall be held concurrently, winners in the latter receiving a higher number of points than winners in the former. Between the two methods, the first is least cumbersome.

In selecting subjects for assigned contests, it is necessary to avoid those which are so limited or difficult that few entries would result. Subjects must be practical and equally available to all members. The following are good examples:

This Camera Club Manual is a revision of the original manual prepared in 1945 by Victor H. Seales. It will be reprinted when publication is complete and distributed to member clubs.

Abstract	Genre	School days
Action	Glass	Sequence
Autumn	Hands	Shadows
Architecture	Humor	Silhouettes
Boats	Ice	Smoke
Box Camera	Industry	Sports
Cartoon	Interior	Still life, metal
Children	Landscape	Still life, ceramics
Christmas Cards	Nature	Still life, misc.
Clouds	Night	Snow
Commercial	Nude	Sunrise or sunset
Curves	Pattern	Street scene
Design	Pets	Table top
Documentary	Portrait, Self	Texture
Eyes	Portrait, men	Transportation
Farm	Portrait, women	Trick photography
Fishing	Portrait, group	Vacation
Flowers	Rain	Winter
Fruit	Reflections	Zoo

It is important that contest subjects be published well in advance (at least six months) to give members an opportunity to prepare. Unless this is done, the purpose of assignments is defeated because new field, new pictures, require more time than something selected from stock.

Another necessary precaution is to define the subjects well enough to minimize the temptation of some members to enter pictures which do not quite fit the subject but may have better chances of winning. For example, "Flowers" can be defined as "Wild flowers only; no formal arrangements; must comprise at least half of picture area." (That last clause would prevent a landscape being submitted as a flower picture because it contained flowers!) the judges should be given the same definitions so that they may reject pictures outside the subject, or the contest director should be instructed to challenge questionable pictures at the time they are submitted.

Judges

The quality of judging is important in the results expected to be obtained by contests. Judges must be the best available, and if at all possible, should be outsiders. The latter point is especially important to prevent a club becoming ingrown and to avoid personalities entering into the judging.

Three judges are preferable, but when it is difficult to obtain that many, it is generally better to have one good outsider than to have members judge their own pictures.

The more open minded that members are to viewpoints other than their own, the easier it is to find outside judges, even in small communities. Artists are good prospects and many progressive clubs make it a practice to include an artist among the judges for their major contests. Art teachers are good prospects. So are commercial photographers, portrait photographers, magazine editors. Where other camera clubs are near, judges may be obtained from the advanced members of those clubs. And finally, the P. S. A. judging service may be used, the pictures being sent to the specified judges and returned with the winners indicated and a general estimate of the quality of the pictures.

If it is absolutely necessary for a club to judge its own contests, the method which is more generally acceptable is for balloting by all members, using slips of paper numbered to correspond to the prints or slides and scoring each according to a scale of points.

If a panel of own judges is used, instead, they should not be permitted to vote on their own pictures (the average scores given by the other judges being substituted). There is less possibility of criticism if the judges have none of their own pictures in the contest.

Mechanics of Judging

The mechanics of judging have chiefly to do with standards for lighting and methods for indicating votes.

There are several ways to handle prints. One way is to arrange them around the wall so that judges may pass before them and decide by agreement whether each print should remain on the wall for final decisions. Or if a scoring method is used, each judge records his score on a corresponding slip of paper. Lighting must be approximately even over the wall for this method.

Another method is the use of an easel, upon which each print is placed in turn for the judges' consideration. The recommended lighting for this arrangement is as follows: Adjust the room lights so that the illumination level at the print surface is 10 foot-candles, with no distracting glare or reflection near the print. Then set up copying type lighting so that a total print illumination level of 35 foot-candles is achieved. As a rough guide, the following setup will deliver approximately 25 foot-candles: two 100 watt bulbs in Kodaflectors (matte side) at 6 ft. distance, with the light incident on the print at 35 degrees.

A third, and popular method, is the use of a "viewing box" in which the lighting is standardized by the wattage and placement of the bulbs. Actually there are two open-top boxes, 30" x 12" x 17½", with the open sides facing each other and the two joined together on the back side by a panel the width of the boxes and separating them by a distance of 24". Fastened to the panel is a ledge upon which the prints are placed for judging. In each box are two 40w bulbs, each 6¼" from its side of the box and 12" from the back. The viewing box is placed upon a table and the judges sit at a convenient distance in front while the prints are removed and replaced.

Slides may be judged over an illuminated panel, but practically all judging of slides is by projection. The standard illumination for projection is 10 foot-candles upon a beaded screen.

Movies also must be judged by projection and screen illumination is approximately the same for a beaded screen, or 13-14 foot-candles upon a matte screen.

The simplest voting method is for the judges to discuss among themselves each print or slide as it is presented and then to call out their combined decision as "in" or "out" until all pictures have been submitted. The process is repeated until the desired number of winners have been selected.

When it is feared that one judge may dominate others, the voting may be individually, each judge indicating his own decision as to "in" or "out". The pictures are then separated into stacks according to the number of "in" votes they received. The final winners are selected similarly from the pictures having the highest preliminary votes. (With three judges, there would be four stacks after the preliminary judging round: one containing pictures which received 3 "in" votes; a second for 2 "in" votes; a third for 1 vote; and the last stack for pictures receiving no favorable votes.)

A variation of the "in-out" method is to also include a "hold" classification. Thus a picture can be definitely "in" or definitely "out", or questionable and rated "hold" for another examination later to see whether it is to end up as "in" or "out."

To simplify judging, electrical voting machines may be used. The most common of these is a box containing three sets of red and green lights, each judge controlling a pair of lights by means of a push button and extension cord. Adaptations include lights for five judges, amber "hold" lights, provision for not registering lights until all votes have been cast, etc.

Finer gradations of decisions can be made when numerical scoring is used, each judge grading each picture with a scale of 1 to 10 points. (This is the most commonly used scale

tho each club can decide for itself what values to use.) The best pictures will receive 9 or 10 points, the poorest receive 1 or 2 points, and the others score intermediately. When this method is used, it is helpful to let the judges see in advance all of the pictures entered in the contest (project them rapidly or pass them across the easel rapidly.) Most frequently, paper slips keyed to the pictures are used, and the slips then totalled for the score of each picture. The prize winners are automatically indicated (top scoring picture receiving first place, etc.) unless there are ties, in which case the judges must make the separation.

Another advantage of using numerical scores is that a season cumulative actual total can be obtained, including all pictures entered even tho not among the winners.

When the "in-out" method is used and it is desired to obtain numerical scores for cumulation toward season prizes, numerical values are assigned to the prize winners. For example, 5 points for first places, 4 for 2nd, 3 for 3rd, and 2 points for honorable mentions. Each club must decide its own scale of values.

Prizes

More and more clubs are discontinuing the "1st, 2nd, 3rd place" basis for prizes and instead use "awards" without distinction as to place. Thus the winners in a contest might be three "Awards", each rated equally, and three Honorable Mentions, also each ranked equally. The reasoning is that unless a contest is very small, the arbitrary separation of top pictures is not of real significance because too often the separation is made on the basis of personal preference by the judges. For example, with three equally good pictures but of different subjects, the selections will vary in accordance with judges' preferences. Another advantage of the "awards" plan is that it simplifies judging.

If the number of prizes is too large, they lose significance; if too low, the encouragement factor is low. A recommended range is 10-20% (the lower percentage favored.) The 10% might work out as 1st, 2nd, and 3rd prizes plus Honorable Mentions to equal 10% of the total number of entries. Or, awards and honorable mentions to equal 10%, with half being awards and half honorable mentions.

Prizes should be tangible, but except for major contests, need not be valuable. Ribbons are sufficient for monthly contest. Medals and trophies are generally used for major or annual contests, or for prizes for season cumulative scores. Altho some clubs use practical prizes such as photographic equipment, most prefer (in accordance with the general desires of individual members) to award medals or trophies.

It is not good policy to solicit merchandise prizes from dealers.

Instructions to the Judges

Explain to judges any classifications used, what judging method is to be used, and how many prizes are to be selected.

If the judges are selected for their acknowledged ability, it will be superfluous to attempt to tell them how to judge. (Sometimes a club will attempt to tell a judge just what factors he is to look for, just how much or how little credit he is to assign for each factor, etc. The more of this "predetermination" by the club, the less need for judges!)

General

A contest director, or committee, is necessary to handle details of the club contests, such as obtaining judges, book-keeping the scores, etc.

If rules are patterned as much as possible upon those of major exhibitions it will be easier for members to go into outside competition later. These rules require prints to be

entirely the work of the entrant, slides to have been exposed by the entrant, etc. Obtain entry forms from several of the major exhibitions and study them.

Members should be encouraged as much as possible to enter outside competitions. One method is to give point credits in club totals for outside prizes or acceptances. Success of members outside the club helps obtain favorable publicity for the club. In addition, outside competition gives a better evaluation of the significance of prizes won in the club, since it is possible to be a constant prize winner within the club and yet not to win prizes elsewhere.

Clubs should not expect every member to be represented in its contests. Some members have a neurotic fear of failure and will rationalize in various ways their non-participation. Small, private "study" groups will help such members finally get started.

Sample Set of Contest Rules

Each club must tailor, from the material in this chapter, a set of rules to fit its own desires and requirements. However, the following is a sample of how a completed routine may look.

CLUB CONTESTS

General Policy: (a) Assigned, dated subjects shall comprise the major portion of competitions in this club; (b) Outside judges shall be used to the utmost extent possible; (c) There shall be no separation into classes, i. e. Advanced and Beginners, A and B, etc.; (d) There shall be no change in these instructions without approval of membership at a business meeting.

1. No. of entries: 4 prints or 4 slides. No Awards or Honorable Mentions can ever be entered again.
2. Identification: Entries must be identified and titled. The contest director shall return, without entry, any print or slide not complying.
3. Selection of subjects: The contest director shall prepare a list in the Spring for next season's competitions. These shall be presented, discussed, and revised at one or more business meetings so that in June, plans will be completed for the following season. Subjects may include half repeats from previous seasons, and half new or unassigned. "Open" contests or repeat subjects will have no time restrictions, but entries in repeat subjects can not be more than a year old.
4. Definitions: Each subject shall be defined (by negative or positive statements) sufficiently that there will be a minimum of entries which do not fit the subject. Definitions given to the judges must be the same. The contest director may challenge entry at time received and refer to a committee of 4 selected immediately for immediate judgment. Or an entry may be challenged from the audience, and decided by a hand vote.
5. Judges: (a) There shall be three judges and one of these shall be the lecturer (unless there is a definite refusal) who shall be notified at time he accepts lecture engagement; (b) the other two shall be qualified visitors if possible; (c) finally, members may be used provided they have no entries. In case of (c), the drafting should be spread as evenly as possible, and so far as possible from the top qualified half of the membership.

In order to reduce (c) as much as possible, the contest director may invite a judge, who must be provided transportation and dinner.

6. Judging: Voice vote of "in" or "out" after minimum discussion by judges. All pictures to be seen in advance by the judges.

(To be continued)

PICTURE OF THE MONTH, MAY



Day Dream

First-Class 3, Unusual Effects

Class Place Picture		Entrant	Points	2nd	What's Next	John B. Lano	3.1
1. 1st	Coke Works	Charles B. Baker	5.1	H.M.	Study in Contrasts	John H. Rauch	0.0
2nd	North Wind	APSA		H.M.	Calm Cove	John L. Herong	1.1
H.M.	Mexican Glam	Carl E. Flith	1.1	H.M.	Winter Morn	Harold C. Sarbye	1.1
H.M.	Deadlocked	F. L. Purrington	1.1	H.M.	Timid	P. F. Frieless, M.D.	1.1
H.M.	Into the Sun	Eugenia Huston, APSA	0.0	H.M.	The Lagoon	P. F. Frieless, M.D.	0.0
H.M.	Snow Blanket	D. H. Wanser	0.0	H.M.	Throwing	M. G. Smith	1.1
H.M.	Spunky Gal	Edith M. Royky, APSA	1.1	H.M.	Shaving	Anders Sten	1.1
H.M.	Time & Told	C. Bennett Moore	1.1	3. 1st	Penny a Thought	Dr. John W. Super	5.1
H.M.	At Dawn	Shankerial Davay	1.1	2nd	Calculus	Dan F. Leung	0.0
H.M.	Moonson	Shankerial Davay	0.0	4. 1st	Sultan's Favorite	D. H. Wanser	5.1
H.M.	Girl Writing Letter	Charles H. Wolter	1.1	2nd	Fuckerin' Up	Eugenia Huston, APSA	2.1
H.M.	Semi Nudo	Charles H. Wolter	0.0	H.M.	China Doll	Arnold W. Wian, APSA	1.1
H.M.	The Fruit Bowl	T. S. Hall	1.1	H.M.	Roda	Wellington Leo	1.1
2. 1st	Industrial Simplicity	John H. Rauch	5.1	H.M.	Lane Deo	D. H. Wanser	0.0



Coke Works

Chas. B. Baker

First-Class 1, Open Pictorial



Aged Man

Dan F. Leung

First-Class 5, Beginner's Portrait



Penny A Thought—

Dr. John W. Super

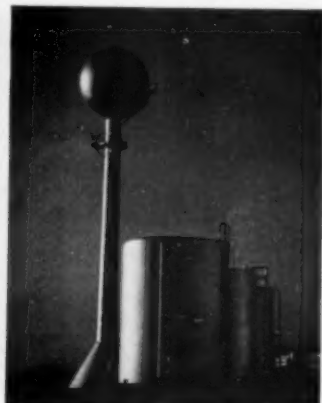
First-Class 3, Beginner's Pictorial



Sultan's Favorite

D. H. Wanser

First-Class 4, Open Portrait



Industrial Simplicity

John H. Rauch

First-Class 2, Advanced Pictorial



Beach Pattern Felix W. Lammimen
First—Class 6, Advanced Nature

H.M.	Raise Ya Fifteen	D. H. Wanser	0.0
E. 1st	Aged Man	Don F. Leung	3.1
2nd	Reading	Wong Chi	3.1
6. 1st	Beach Pattern	Felix W. Lammimen	5.1
2nd	Sassy	C. G. Barnell	3.1
H.M.	The Begging Com.	Earle W. Brown,	1.1
H.M.	Points and Falls	Maxine E. Fuson	1.1
H.M.	Hemerocallis	Maxine E. Fuson	0.0
H.M.	Bobcat	Everett W. Saggus	1.1
8. 1st	Day Dream	Henry Lee	5.1
2nd	Fountain	Mortimer Friedman	3.1
H.M.	Fantasy		
H.M.	Paint	Rietta Seafeld	1.1
H.M.	Abstraction		
H.M.	Hand and Pencil	Wellington Lee	0.0
H.M.	Morning Mist	Marion W. Tibbitts	1.1
H.M.	Defense	T. S. Hall	0.0
Carried Over from April, 1952			
6. 1st	Window	Kay Lawrence	3.1
2nd	Frosting		
H.M.	Lone Birch	Felix W. Lammimen	0.0
H.M.	No Title	Wilson Browne	1.1
H.M.	Resisting the Elements	Earle W. Brown,	1.1
H.M.	Wings	AFSA	0.0
H.M.	The Two Gulls	Tom Firth, AFSA	1.1
Cumulative Scores Through May, 1952			
Super	21.5 Seafeld	W. Lee	8.4
Fondiller	20.3 Eisenberger	8.2 Eisenhower	8.4
Buxton	19.5 H. Lee	7.3 Herzog	5.3
Lammimen	14.5 Tibbitts	7.5 Hubbard	5.3
DeWitt	10.5 Ellis	6.4 W. Lee	5.3
Foss	9.5 Hall	6.4 Lawrence	5.3
Friedman	8.5 Royky	6.2 Middleton	5.3
Brown	8.4 Davay	5.4 Stewart	5.3

Leading States			
New York	49.0	Florida	8.9
Michigan	45.7	Pennsylvania	7.6
Connecticut	34.7	Iowa	6.2
California	29.0	New Jersey	5.0
Massachusetts	20.1	Arizona	5.3
Tennessee	19.5	Minnesota	5.3
D. C.	13.9	Oklahoma	5.2
Illinois	10.3		

Leading Pictorial Portfolios		
7.....17.4	31.....9.8	52.....6.7
41.....16.3	12.....8.4	39.....6.5
55.....14.5	38.....7.6	49.....5.9
3.....11.3	3.....6.9	27.....5.7
19.....10.7	10.....6.7	35.....5.6

Leading Portrait Portfolios		
1.....13.0	2.....5.5	9.....3.1
8.....6.0	15.....4.4	4.....3.6

The Judges for May		
Class 1-2-3 Selected by the Chicago Chapter of PSA.		
J. Phil Wahlman, AFSA	Chicago, Ill.	
Anne Pilger Dewey, Hon. PSA, AFSA	Chicago, Ill.	
Otto B. Turbyll, AFSA	Chicago, Ill.	
Class 4-5		
Theodore L. Bronson	New York City	
Marice H. Louis, AFSA	New York City	

Class 6
Albert N. Brown
Chicago, Ill.
Class 2
Anne Pilger Dewey, Hon. PSA, AFSA
Chicago, Ill.

Remarks

Several of the books with the mounted point winning prints will be on exhibition in the Portfolio Room at the Convention. I hope you will examine them and be inspired to get into the Picture of the Month yourselves. There is still plenty of time for you and your Portfolio to finish at or near the top, and you can see from the scores that the beginners and new members have just as much chance as the old timers. These books, one for each month, will be loaned by the PSA Library to any organization affiliated with PSA that would like to show them to their members, so we hope the quality will improve from month to month. This is a challenge to the best photographers in PSA to try to better the prints already shown, if they can do it!

How come California is way down in fourth place? It doesn't look natural!

JOHN R. HOVAN, Chairman,

Held Over From April



Dismal Dawn

Mrs. Gisela A. Ellis

H.M.—Class 1, Open Pictorial

PSA MEMBERSHIP SUPPLIES

Every PSAer will want to wear the insignia of the Society in one of the available forms . . . the buttons, whether alone or on the tie bar or chain, are of rolled gold with enamel filling. The Supply Department also has electros of the insignia in sizes from 1/2" to 1 1/2" for use in printing your personal letterheads, print labels, etc.

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Simultaneous Color Contrast

By James H. Archibald.

Call it what you may, the effect of one color upon another is viewed by the average newcomer to Color as pretty much of a mystery, one that only the expert can understand—and exploit. Technical language in abundance has been used to explain the whys and the wherefores of 'simultaneous color contrast', yet the old Chinese proverb that 'one picture is worth ten thousand words' still remains true, else why Photography?

As a colorist who has spent a lifetime working with color, observing what some may call its idiosyncrasies, it is with sympathetic appreciation that the writer notes the travail manifest in the ranks of those recently introduced to Color. Alas, it is unfortunate that we live in an age of speed, with the accent upon education in 'five easy lessons'. In Color, what is needed is less concern for rules, and more respect for principles.

We have attended lectures where the speaker enthused eloquently about Color in ultra-technical language; seemed to glory in conglomerations of obtuse detail; showed color transparencies of exceeding merit, and—left his audience in a verbal fog of generalizations. Now what the color tyro wants, it seems to me, is information about color that he can understand, and use. There are times, however, when it is difficult to explain an idea unless the student has a fair knowledge of the subject. A simple problem in mathematics looks terrifying to the student who has never learned that two and two

make four. For this reason, then, we shall employ no wordy elaboration concerning the phenomena of 'simultaneous color contrast', but will rely upon the wisdom of the Chinese proverb previously mentioned.

Something we see usually leaves a deeper impression on our minds than something we read about. This is especially true when attempting to explain how one color affects another. Therefore, we suggest the color student procure pieces of colored paper in the following bright hues: Purple-blue, red, yellow, green, and light greenish blue. From these cut two inch squares of the first three colors, three one-inch squares of the green, and the same of green-blue.

Place a sheet of black paper on a table, and on top of this arrange the larger squares as follows—left to right: Purple-blue, red, and yellow, half an inch apart. Now, in the center of these squares place the three smaller green squares. From a distance of about eighteen inches, and with the eyes SLIGHTLY closed, compare the appearance of the separate squares of green. The one on the left will seem quite a bit yellower than the middle one, while the green on the yellow will appear deeper and bluer than the other two.

"Why is this so?" Well, the question could be answered in scientific language complex enough to induce a state of confusion in the mind of the tyro, and prolific enough to cover many pages. Suffice it then, that the experiment discloses an important fact connected with Color, which is: THAT THE 'AFTER IMAGE' INDUCED BY ONE COLOR TENDS TO AFFECT THE APPEARANCE OF ADJACENT COLORS. In this instance, the yellow 'after image' of purple-blue yellowed the green; the blue-green 'after image' of red blued the green still more; and the blue 'after image' of yellow made this green the bluest of all three. To find the 'after image' of any primary hue, simply look at a small area of it for thirty or so seconds, and then transfer the vision to a dot on a piece of white paper.

Now continue the experiment, and replace the green squares with the greenish-blue ones. Again it will be noted that the smaller square on the left is apparently the greenest in tone, while the one on the right is the bluest of the three. Here again the 'after image' formula is the same. Still another test can be made by placing a small square of red on light green, yellow, and orange. In this instance the red will appear progressively greyer from left to right.

Numerous fascinating experiments can be made with assorted pieces of colored paper, and nothing is more conducive to a better understanding of 'simultaneous color contrast' than VISUAL investigation along such lines.

High Speed Photography (from p. 477)

The subject of photographing a television screen is not to be construed as a subject carefully investigated by the writer, but is used merely to illustrate the effects of variations in camera speed. The photographing of the scanning spot of light on a television screen, if this were to be the particular subject of study, illustrates why special equipment must sometimes be devised to observe an obscure phenomenon.

Special purpose cameras represent only a small portion of the equipment utilized in high-speed photography, with rotating prism cameras being the "work-horses" in high-speed cinematography. Their utilization represents a broad field of endeavor, and usable by nearly any photographer who understands what he is after.

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Nowadays, you'll find Kodacolor film in many a professional's personal camera . . . it's that good. The chances are that your camera will take Kodacolor too, so you're sure to want the new booklet "Let's Take Kodacolor Pictures." It tells you, in detail, how to use Kodacolor under varying light conditions; gives tips on outdoor pictures including shadow and action shots. Flash, flood, and other data are included. Only 35c.



Your interest in the many phases of still color work will lead you to the *Kodak Color Handbook*. It gives you advanced and complete information on both outdoor and studio photography, with full data on Kodak color films and processes. Its 250 pages include more than 100 full-color illustrations. Mult-O-Ring bound for easy addition of supplementary publications. Price, \$4. Registered owners of the Handbook also receive "Kodak Color Notes," issued periodically and containing valuable new information for color enthusiasts.



Every summer-camping youngster should have a copy of "Picture Taking in Camp," to help him bring back a happy record of summer activities. Sets up picture projects which cover picture making in camp . . . from taking, to developing and printing under camp conditions. Illustrated with actual camp pictures. 25c.



Some good informative photographic reading for relaxing vacation moments is "How to Make Good Pictures." Tells the best way to find and place subjects, what elements make the best pictures, how to make pictures anywhere, anytime . . . in color or black-and-white. It contains hundreds of black-and-white pictures as well as 32 pages in full color. All-new edition, 224 pages, only \$1.00.



Maybe you will be lucky enough to take a plane to reach your vacation destination, or take a seaplane ride at a resort. If so, you'll want the booklet "Pictures from the Air with Your Camera." It tells you how to get good aerial photographs with ordinary cameras, suggests possibilities, explains special problems. 16 pages. Illustrated. 25c.

Handy Accessories



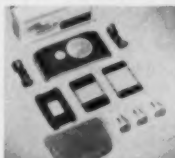
Now is a good time, too, to take stock of those little photographic items that can add so much. The Kodak Pola-Screen gives you positive control of blue sky in your color pictures. Useful in controlling non-metallic reflections, too. Series IV, \$6.75; Series V, \$7.80; Series VI, \$8.80. Kodak Pola-Screen Viewer, \$6.75. At your Kodak dealer's.



On vacation, you want to get in the pictures, too. That calls for a Kodak Auto-Release. It delays the shutter action about ten seconds; gives you time to join the group in front of the camera. Works with any camera that accepts a cable release. \$3.86.



Speaking of cable releases, maybe yours needs replacing. Kodak No. 5 Metal Cable Release won't stretch or kink—the spring core is protected by an outer casing of braided stainless-steel wire. Comes in 7- and 12-inch sizes. \$1.05 and \$1.30.



If you own a Kodak Tourist I or II Camera f/4.5, or Tourist I f/6.3, and really want to add versatility, get a Kodak Tourist Adapter Kit. Makes possible pictures in four sizes, including 28 x 40mm. (with Kodachrome 828 Film). Other sizes are half 620 (1 1/4 x 2 1/4 inches), square 620 (2 1/4 x 2 1/4 inches), and the full 620 (2 1/4 x 3 1/4 inches). Price, complete with carrying pouch, \$13.25.



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Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



First Convention of the Photographic Societies of New Zealand, held at Queenstown April 26. Convention committee (seated front row, beginning fourth from left) consisted of Albert Marker, Roy Truscott, Fred Bowron, Leonard Casbolt and Ron Sparrow. (Photo by V. C. Browne)

A Report On The New Zealand Convention

"There is a brotherhood in photography" were the words of E. R. Bartlett of Dunedin when he was addressing the Convention of Photographic Societies of New Zealand on April 26th. The following five days only served to confirm and strengthen this sentiment, for at the Convention, held at Queenstown, New Zealand, numerous friendships were cemented among people who previously had been no more than mere names on prints. The password was "photography" and the sign was one or more cameras hanging from the neck.

This Convention, probably the first of its kind to be held in the British Commonwealth outside England, started back eighteen months before when Fred Bowron of the Christchurch Photographic Society visited the United States on business. But while he was here, he was determined to make the acquaintance of as many well-known photographers as possible.

As many of you know, Fred attended the PSA Convention in Baltimore. And upon his return to New Zealand, he was so enthusiastic about his contacts made at the fine get-together here in the United States that he and his old friend Leonard Casbolt, President of the Christchurch Photographic Society, started to spread the gospel of conventions through South Island. The other clubs liked the idea and pledged their support. A convention committee was formed composed of F. Leonard Casbolt, APSA, President, Fred L. Bowron, Secretary, Ron L. Sparrow, Salon Secretary, Albert H. Marker, Entertainment Chairman, and Roy H. Truscott, Treasurer.

The convention was held at Queenstown in the heart of the southern lakes and moun-

tains at the peak of autumn color from the 24th to the 30th of April. The opening ceremonies were held on Thursday evening with remarks from the Convention Secretary, Fred Bowron, and the President, Leonard Casbolt, followed by greetings from the Mayor of Queenstown. Following this, the group heard recorded greetings from Norris Harkness, PSA President, Gene Chase and Ray Miess, officers of the Pictorial Division, and Phil Maples, Director of the Recorded Lecture Program. The whole group was thrilled with the personal greetings from PSA. Also present were Keast Burke, APSA, and several others from Australia.

Another first at this fine convention was the First National Salon, composed of 55 prints selected by Harold Larsen, Leonard Casbolt, and Fred Bowron. These prints were displayed on the wall of the "House of Friendship" where they remained during all of the meetings. The prints were reproduced on slides and comments by the judges were recorded for future circulation among the participating clubs.

On Friday, through the cooperation of the Pictorial Division's Recorded Lecture Program, the first showing of the PSA Permanent Print Collection with recorded commentary on the prints by J. Elwood Armstrong, FPSA, was held. For those with limited experience in International Exhibition work, this was truly an education. Not only did those present get to see examples of some of the finest photographic work in the world, but the expert commentary helped point out the factors which contributed to the success of these outstanding pictures.

On Sunday night, the group heard the Recorded Lecture by Barbara Green, FPSA, on "New Prints for Old", also made available to this group through the Recorded Lec-

ture Program. Thus through the medium of the tape recorder we can share our knowledge with all parts of the world and truly make better friends through photography.

This convention seemed to be noted for the numerous field trips which were planned for the group attending. New Zealand was in its full autumn foliage, and the beauty of nature helped further the cause of photography.

Iford, Ltd. of London presented the four honor print winners with silver medallions. And at the final session, plans were made for a similar convention to be held next year with the Waikato Club acting as hosts.

And so the joys of photography and the fellowship developed by attendance at one of our PSA Conventions has been carried to this spot nearly half way around the world from us.

—STELLA JENKS, from notes by
Norman Hadler



MISS EVELYN ROBBINS, Associate Editor

Chirps From The Robbins

This month the column has been devoted almost entirely to the quotation of a portion of a letter written by Dr. John S. Anderson, of Grand Island, Nebraska, and inserted in the Notebook of Portfolio #45. Due to the alertness of the secretary of this Portfolio, Miss Florence McGee, it is being passed along to you. We've found it to be something that is well worthy of consideration, and hope you will feel the same way about it. (Hope you don't mind, John!)

There is also another "thought" which was passed on to his fellow Portfolio members by Dr. Anderson in a later notebook



Judges Harold Larsen, APSA, Leonard Casbolt, APSA and Fred Bowron discuss the New Zealand Salon. (Browne photo)

PSA JOURNAL

entry. It was just too good to overlook, because of the evidence of such sincere thinking and deep feeling.

All I ask, and all that John asks I'm sure, is that you read the following and then sit down and give it some very serious thought, consideration and an honest try. It isn't always easy to follow this pattern—but it is easy to let the excuse, "I just haven't the time!" slip smoothly across our tongues. At any rate I hope you will make this your "thought for the day":

"A group of friends were over at my home the other evening, and during the evening asked to see some of my prints (note: asked, not were forced). After seeing many and discussing all, one person asked me where I found the time to do all this work, and with a grin and shrug of the shoulders the remark was passed by.

"Later as I was getting ready for bed I got to thinking about his remark and came up with a thought or two I deemed worth remembering. The good Lord gave us 24 hours a day and each day is followed by a new one. It seems that because of this, the finding of time is the easiest job of all for it is ever present. Time never begins and never ends, for it is eternity itself. The big job is not to find time but rather to take time. In this art of ours, in which we all strive for proficiency, there are many exacting processes. To learn them the way we wish requires practice and more practice. You must make up your mind to take the time to do them not once but scores of times.

"We Americans are loaded down with organizations, clubs, golf, bridge, dancing, hunting, fishing, scads of hobbies, etc., etc., etc. But in our hobby of pictorial photography, if you do not plan on taking enough time from each day to do the things you want to do in it you'll never learn it. There are only 24 hours in a day, and if you wish to do all the things there are to do, you'll never learn to do any of them well. So the only other thing you can do is cut out some of it."

Do you enjoy reading about your fellow Portfolioists, about their ideas, suggestions and experiences? OK! Portfolio Secretaries—then, it is up to YOU! Will you please review the Notebooks very carefully each time they return to you for retouring? Anything at all that you feel might be of interest to other Portfolio Members, for one reason or another, should be copied (a rough draft will do) and sent along to me: Evelyn M. Robbins, 2417 South 11th Street, Springfield, Illinois.

Remember this is YOUR column! I'd like to put into it the sort of things that will be of interest to all Portfolioists. Any ideas or suggestions that you have will be very much appreciated—send them along!

Convention Time

Here it is at long last! Time for the big PSA Convention. I hope you'll be there! It sounds like the New York gang have some big plans in the making for lots of fun, as well as some very good programs.

From personal experience, let me assure you that attendance at a PSA Convention is very much worth the trouble of saving your nickels and dimes for a long time in order to go. You'll find friendships there

that will be beyond value to you for the rest of your life. I KNOW! I wouldn't trade life itself for the friendships I've found at a PSA Convention!

You will never meet a stranger there. Even introductions aren't necessary, nor are they expected. You'll find that people will walk up to you, look at your badge, and within five minutes you are old friends—yes, and don't forget! You'll be doing exactly the same thing before the sun sets on the first day of the Convention!

Just imagine walking into the Portfolio Room and being greeted warmly and whole heartedly by someone you've never seen before! Yes, I've seen it happen. Usually the photograph that you put into the Portfolio Notebook suffices, and, even though the members of the circle have never actually met in person, there is no doubt in their minds as to the other person's identity. And do you know, it's just like picking up a conversation where you left off (seems like only a few days ago). If someone were to remind you that five minutes ago you had never met this wonderful friend, you'd swear they were off their rocker.

The spontaneity and true friendliness is amazing! Believe me! Or—don't believe me—come and see for yourself! I'll just make you a little bet; that there will be just one disappointment! And that disappointment? Simply this: You'll be sure to say, "WHY didn't someone tell me about this long ago!"

How about it? Will YOU be there?

Comments By Commentators

What Pictorialism Means To Me

By DR. JOHN S. ANDERSON
Portfolio #45, Pictorial

I have been very irked by articles appearing in many of the periodicals the last few months ridiculing pictorialism. I have always felt that this hobby of ours is so huge that everyone with all their varied likes could find an interesting niche somewhere within it. To me PICTORIALISM is that niche. But I absolutely refuse to have someone else cram their likes down my throat. Consequently, I'd like to write a few paragraphs about why I like to take Pictorial pictures. Mind you now, I didn't say that you should take such pictures! I merely want to show you why I want to.

To me there exists two types of pictures. One is the documentary, realism, he-as-it-is types of picture, and the other is the pictorial print. The documentary print I define as one depicting things as they are. On the other hand, the pictorial print depicts things AS YOU WISH THEY WERE. It seems to me that our old world is so full of the sordid, the decayed, the nauseating realism—and it is thrown at us by the news, radio, movies and others so much that we should strive to get away from it as much as possible. Such can be accomplished by the pictorial print, for it can be made to depict things the way you wish they really were.

Photography is trying to go the way of Literature, Art, and Music. A book is written now with no thought of its ever being read in the future. When a new book appears it is first hoped that it will be banned in Boston. Next the Book of the Month

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419 South Taylor Ave., Oak Park, Ill.

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HONORS PROPOSAL COMMITTEE

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CONVENTION PROGRAM

Miss Doris M. Weber, APSA, Chairman
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MEMBERSHIP

H. Jack Jones, Director
P. O. Box 228, Montgomery 1, Alabama

ORGANIZATION

John H. Hogan, Hon. PSA, FPSA, Director
1528 Walnut Street, Philadelphia 2, Penna.

Club gets it and it hits a one and a half million circulation. Then a movie buys it and a picture is born. Finally it appears in the twenty-five cent book rack and then—OBLIVION!

A picture is painted only with the shocking power to startle the onlooker into looking at it and then to have him turn wishing he hadn't looked. There's no hope born with the picture that it will be seen by scores for centuries to come. The main idea in its birth is to startle and thus be called Modern.

A song is written not with the thought that hundreds shall play it for years to come and that budding musicians be called upon to add it to their repertoire; but only with the prayer that a leading singer or band will plug it and make it sell. Soon it hits three million copies. Thousands of records are sold, a movie uses it for a title song, it hits the Hit Parade, and then OBLIVION! Not only popular music follows this theme. How many times in the last six months have you heard the Sabre Dance? Yet it was played incessantly at first.

Yes, I'm afraid photography wants to follow the lead of its elder sisters. I for one will do all I can to stop it!

The realist condemns us for our manipulations and control processes. The argument is that the camera as it now exists with its fine lenses is capable of producing needle sharp reproductions and should be used only as such. How silly! I presume if Shakespeare were to come back to Earth and be given our finest typewriter and placed in our finest air-conditioned study that he would be ridiculed for producing Hamlet and not something equivalent to Forever Amber. I suppose if Gainsborough were to return and be given our finest oils and sable brushes and placed in our modern studios that he would be chastised for producing a Blue Boy instead of a Dali nightmare!

The camera and all its accessories is a mere tool and I shall use it as my hand and heart desire and someday, perhaps, I may create something that will be viewed with joy by many for years to come.

I believe a pictorial picture should fulfill the following requirements. I know you've all heard this thousands of times but it still comes first. It's got to have a center

of interest. Pattern, Nature, or what have you—if it is pictorial it has a center of interest. This center of interest is the first thing that attracts the looker. Secondly this center of interest must be in a pleasing area of the picture. After the looker's attention is brought to focus it must be restful to him or he will cease to look.

Thirdly, he must have something to see when his attention is pleasingly called to the picture. The center of interest, in its pleasing spot, with other secondary centers, must say something to the looker, if it doesn't do this it must make him feel an emotion, or bring back a memory, or feel a certain mood. Fourth and the most important of all to me, the picture must have some of the maker in it. It must have style and quality and these must be the maker's own. The old masters were remembered for their blending of colors, brush strokes, and groupings of ideas. Pictorial pictures must do likewise.

A documentarian can take a picture and this picture can be duplicated exactly by anyone using the same camera, lens, film, lighting conditions, and paper. It is all a set formula from which he cannot vary and contains absolutely no individualism. On the other hand I can take a picture and through my own effort can so manipulate that picture to express my own ideas as to how I wish that picture to be. This can never be duplicated for it is the product of heart, mind, and hand, and does not come into being simply by mathematical rule. This then is the big factor in pictorialism. The first three are important to the picture, but the last is what gives it a soul.

I hope I haven't made anyone angry. This is only to explain why I wish to make pictorial prints. I'll be the first to admit that the pictorialists have not been true to their calling. Too many mimics and copyists have swamped the salons with their work. It would be nice if an artist were to be one of the judges with two photographic judges to balance. The latter are needed because the perplexities of the photographic process must be understood. The artist is needed, however, to help pick the true pictorial print, the one picture with a soul. Occasionally in a salon a small star appears. It's a new star and is welcomed with open arms. The judges sigh with relief because of its freshness, and it is nurtured as if it were a fragile plant.

I now suggest that our die-hard friends go to their nearest physician and have their blood pressures taken. A good rest and you'll be as good as new.

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios
PSA Portrait Portfolios
PSA Miniature Portfolios
PSA Control Process Portfolios
PSA Star Exhibitor Portfolios
(For PSA Award of Merit Winners)
PSA Nature Portfolios
PSA Photo-Journalism Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christhill, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois.

Highlights from the PORTRAIT PORTFOLIOS

FREDERIC CALVERT, Associate Editor

Good Portraiture Is A Challenge

Good portraiture is a challenge. A good portrait reveals the personality of the subject. It brings out many facets of the person. It is more than just a map of facial features.

Many folks can go out in the field, take a picture of a pretty scene and come up with a pleasant pictorial print without too many

mistakes, and it will pass the Judge's eagle eyes and be accepted for a salon.

But in portraiture, you work with a live model that is movable (especially movable at the wrong time). The lights are completely controlled by the photographer to produce the effect he wishes.

To have a portrait accepted in a Salon, it must be practically perfect in every detail. To learn how to do this a Portrait Portfolio is your answer. Even if you are not interested in Salons, you will learn how to make good studies of your loved ones, friends and acquaintances.

Of course, if you have reached a high degree of proficiency in your portrait work, you may not need the help of the others in the Portfolio quite so much. But you can always learn new tricks in portrait making and your comments will help others who have not yet become as adept as you are.

And do we need to tell you about the marvelous friends you'll make? You will be in a group of 15 persons like yourself, all working toward making better portrait studies.

Why don't you join a Portrait Portfolio today? Write the Director—his address is in the masthead.



A. LYNNE PASCHALL, Associate Editor

August is the month when many camera clubs hold field trips. How much is accomplished for the good of photography by such activities may be open to debate, but most people have a good time on these outings, and if a club needs new members, or the old members need reviving, then there is nothing equal to a field trip. The indoor "shooting session" can not compare with it. An amateur photographer needs lots of room; he needs blue sky and fleecy clouds, and distant hills.

I went on a field trip last summer, down into a state park that had everything: towering hills and stately forests, a mirror lake and a rippling brook. There were winding trails and cozy nooks. And, in order that there might be something to photograph, the committee bought out some city girls to act as models. And, how do you suppose they were dressed? Yep, you guessed it! Not in rustic garb but in ballet costumes, some of them in bathing suits.

One of the would-be pictorialists, after trying to fit a sophisticated model into the forest primeval, gave up in despair, and he was seen later, sitting off by himself, busily writing.

He came up with this:—

SHADES OF JOYCE KILMER!

I think that I shall never see
A model lovely as a tree!
A tree by Nature clad in green,
A form that blends with any scene.

Its graceful limbs demurely dressed
In leaves and verdure, sunshine blessed.
No styles or fashions rule its day,
Yet beauty never shone so gay.

We're wasting words, my gentle friend,
I cannot hope to block a trend;
Go pose your model, but for me—
I'll use my film to take a TREE.

A. L. P.

PORTFOLIO CLUBS

Sten Anderson reports that a new club has been formed at Shreveport, Louisiana. H. O. Wiseman is the president and H. G. Friedman the secretary. This club, to be known as the Shreveport Portfolio Club, was organized on May 5 with an active membership of thirteen and one associate member.

The Lincoln Portfolio Club joined with four other photographic clubs in Lincoln to bring one of the PSA National Lecture Programs to that city. They had Barbara Green, F.P.S.A. with her lecture on child photography: "Don't Watch the Birdie." A large crowd was present including twenty-five photo fans from Fremont, fifteen from Seward, and four from York, Nebraska. Kappa Alpha Mu, (PSA) photographic fraternity from the Department of Journalism, University of Nebraska, was one of the sponsors.

American Exhibits

One of the ways that we make progress in photography is by studying the work of people who are better at it than we are.

By all means get in as many prints by your own club members as possible, but it would be a good plan to schedule at least one of the American Exhibits for the coming season. Write to Fred Fix, Jr. and tell him all about your club, as well as the open dates. We are sure that he will have something for you.

Among the more recent additions are shows from the Photographic Guild of Detroit, the Fort Dearborn Camera Club of Chicago, and the Southern California Collection.

If your club goes in for fads and out-of-the-ordinary work, perhaps you would be interested in prints by Anne Dewey or Y. Ishimoto. Or maybe the nudes of Buck Hoy.

Then there are always the lovely seascapes of John R. Hogan, the human interest shots by Carl Mansfield, the landscapes and portraits by Edward Crossett and Louis Davidson.

Camera Club Print Circuits

The one activity that is always open for a PSA club is the Print Circuit. Write to William Hutchinson for an application blank, now, but do not send it in until you are all ready to go. You will need three prints from your club, get them in your own hands before sending in the final application, because things happen fast sometimes, and it is discourteous to keep the other seven clubs waiting.

Be sure to tell the open dates that your club has. It is not always possible to schedule for an exact day but Bill will do his

best for you.

(You will find the addresses of the directors of all these activities in the masthead on the second page of the Digest.)

INTERNATIONAL CLUB PRINT COMPETITION

For many of us summer vacations are over. Pretty soon we'll be dusting out the corners of the "ole club room" getting ready for another year of photographic fun and progress. Some clubs already have programs set up for fall, while others are hurriedly making preparations. In any case most emphasis is likely to be placed on the fact that "the print's the thing" and plans arranged accordingly. A lot of possibilities are offered to program chairmen by PSA—tape recorded lectures, personal lectures by well known photographers, print shows, and of course to add a friendly challenge: The International Club Print Competition.

Now starting its second year under the direction of the Pictorial Division, this stimulating camera club activity promises to be a big drawing card because it offers so much. Limited to PSA Camera Clubs only, it provides a challenge to photographers to see how their club, no, to see how your club compares with others, not just in this country, but throughout the world. Exhibition photography is a personal thing, reflecting the merits of one person. The International Club Print Competition calls for team spirit, and co-operation from all the club members. Although individuals are rewarded for their good work, the chances of any one person doing it all are remote, and the big rewards at the end of the year go to the top camera clubs.

If you're in New York for the PSA Convention you'll see the trophies which will be presented to the winning clubs next year. If not, you'll want to urge your club to participate—to get into the race which begins very soon. The rules are listed right here, but remember, write to the Director for your club's entry form—and do it now, before it slips your mind. And good luck to that camera club of yours, too.

INTERNATIONAL CLUB PRINT COMPETITION RULES

1. Any PSA Camera Club is eligible. Entry fee is \$5.00 for the season's competition.
2. Clubs may choose the group in which they wish to compete, Class A or Class B. Class A clubs are composed of the larger and more advanced groups. Class B is for the newly entered clubs and those working for advancement to Class A. At the end of the series of contests at least 20% of the highest scoring clubs in Class B (and not more than 25%) will be advanced to Class A.
3. Contests are held in October, December, February, April, and June. Prints are judged in a different location each month as indicated on the entry form for each contest.
4. Prints must be received by the 10th of each of the above months. Those not received by deadline will not be judged.
5. Print cases are to be used for mailing and sent prepaid. Prints will be returned by parcel post.
6. Prints must be mounted. Overseas entries may be unmounted but within postal regulations and free of custom charges.
7. Each club may enter 4 prints for each contest. No more than two prints may be entered from any individual member. Prints once entered cannot be entered again; and prints which had been accepted in National Exhibitions more than 18 months prior to the deadline date are ineligible.
8. Prints must be solely the work of the entrant and must be identified with name, address, and club or maker. Prints must be titled for identification purposes.
9. Judging will be on a point basis, each of the three judges scoring each print from 1 to 10 points. Report and score sheets, including judges' ballots will be sent to each club participating.
10. Individual winners will receive silver medals each month, and a gold medal will be awarded to the maker of the "Best Print of the Year." Honorable mention winners will receive stickers.
11. Trophies will be awarded to the highest scoring clubs in each of the two classes at the end of the contest season.

A Word About Judging

Any PSA Camera Club, with suitable facilities, is eligible to apply to handle one of the five judgments. Such club need not be participating in the competitions. Three judges are required, who are qualified to judge photographic exhibitions. A chairman, in whose hands responsibility rests, has complete charge. Arrangements must be made to judge the prints according to established standards, with scoring sheets prepared by the judging committee. Clubs will be selected based upon availability of judges and suitable help, with location being a factor, to distribute judging points throughout the country. For further information, write to Robert J. Lauer, Director, Int'l Club Print Competition, 807 South 14th Street, Milwaukee 4, Wisconsin.



GEORGE GREEN, Associate Editor

Thru The Camera Eye

The Camera's Eye is a most wonderful thing. This piece of man-made optics is abused no end with dirt, dust, finger-prints and vigorous rubbing. But despite it all it does its job of capturing the scene your

eyes saw and transmitting it to the sensitized material.

We human beings also have a camera eye. Two to be specific. And, like the camera lens, they are abused by their owners. Not only by neglect but by permitting them to slacken in their duties. Of course, we know, our eyes are us. We tell them what to look upon and WHAT TO SEE. The first part is reflex action. It is performed automatically. The second part is training and requires a great deal of practice.

The preface to this was inspired by a letter just received from my good friend Roy Green (no relation) of Modern Photography. My eyes looked at "Special offer to P.S.A. Members" and then I decided to read further and find out why Modern Photography wanted to make this special offer to me because I was a member of P.S.A.

What did I see? I'll bet it was different than what you saw. I saw that they were giving me the opportunity to obtain experience by seeing. Experience which is priceless because I would be looking at subject matter through the eyes of those who have attained a niche in the photographic field. And after I looked, what then? I would either say to myself, "TER-RIFIC" or "o-o-h-h!" Why either? Why one in CAPS and the other in agate type? Because having trained my mind to see what my eyes looked upon I can evaluate MY REACTION in a glance.

And that's the lead-in to the conclusion of the column.

It's your reactions at a glance that either makes you a film-spendthrift or a pictorialist. It's what your mind sees in that first look that urges you to raise the camera and press the shutter release or to leave the camera as is. And your reflexes are tuned by previous experience.

That's why Modern Photography's letter set me to seeing things: Pictures at Dawn with grey overtones, breaking surf and peek-a-hoo sun, and Ivan Dmitri's name takes me back to 1936 and I'm in his studio overlooking Park Ave., marveling his most wonderful work. Yes, my mind's eye saw plenty because it has experienced what makes living important... an understanding of values—the ability to accept the good and reject the bad—the perspective of picture-impact.

And, believe me, if I can do it so can you. Don't be a film spendthrift. It's more fun to be a scene-saver. Good shooting.



C. "JERRY" DERBES, Director

The Salon Workshop— A New Service

(The idea of providing "The Salon Workshop" as an activity for Pictorial Division members came originally from a similar circuit started in his own Portfolio by John Hogan. Several trial circuits have been formed, and this new activity is now ready to be launched officially.—Ed.)

Are you interested in making a Salon Print? Have you sometimes wished that you had the knowledge and experience of the "Masters", the well-known Salon Exhibitors, who seem to hang prints with the greatest of ease?

The Salon Workshop is a plan offered to Pictorial Division members by which you may try your hand at making a Salon Print. It is an opportunity for you not only to see first hand what a negative capable of producing a salon print looks like, but also to learn something about making prints of salon quality from such a negative.

The Salon Workshop will operate as follows: Groups of 15 members each will be formed. Each member in a group will be sent a negative and a contact print of it made by a well-known Salon Exhibitor. This negative will be one from which it is possible to produce a print that has or will hang in an International Salon. The same negative will be sent to all 15 members in each particular group.

From this negative each member will be required to make an 11 x 14 print to the best of his ability and experience. He may crop the print the way he thinks the Master would. He may tone it using any toner he thinks best or not tone it at all. He may use any manipulation or photographic process he thinks will improve the print.

The print is mailed immediately to the Director in charge of this activity. The negative is to be sent to the next member in his group. Ten days will be allotted each member for making his print.

At the conclusion of the first circuit, all 15 prints will be sent by the Director to the Master who made the original negative. He will judge the prints and comment on them. To the person making the best print in the group, as selected by the Master, we will award an actual Salon print made by the Master.

The 15 prints plus the one of like size made by the Master will then begin its second and final circuit of the group. Everyone will then have an opportunity to inspect and compare their print with the others and see how the Master made his print. Five days will be allotted each member for his inspection, after which he will again mail the package to the next member, leaving his print in the group.

In order to classify everyone according to ability and experience, there will be three different levels of participation:

Class "A"—those who have never had a print accepted in an International Salon.

Class "B"—those who have had not more than 2 different prints accepted in an International Salon.

Class "C"—those who have had from 3 but not more than 6 different prints accepted in an International Salon.

Each group will be composed of workers using the same negative size, and each member will be expected to handle the negative of the Master as he would a valuable negative of his own. There will be a service charge of \$1.00 for each group in which PD members participate.

For further information and an application blank, write the Director of this new activity, C. "Jerry" Derbes, 136 Rosslyn Street, Jackson 9, Mississippi.



STANLEY D. SOHL, Associate Editor

Honors To Our Comrade

Word has just been received that Prof. Abelardo Bonilla, one of our fellow International members, has been elected to the high office of President of the National Assembly of Costa Rica.

A letter to Burton D. Holley, Hon. PSA,

PSA Recorded Lecture Program

The Recorded Lecture Program of the Pictorial Division offers the following programs for your club.

No. 1 An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA.

No. 2 Commentary on Recognized Salon Prints by Morris Gurrie

No. 3 Outdoor Photography by D. Ward Pease, FPSA

No. 4 Still Life by Ann Pilger Dewey, APSA, Hon. PSA.

No. 5 New Prints for Old by Barbara Green, FPSA.

SPECIAL Photography of the Nude by P. H. Oelman, FPSA

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA but are not affiliated with the PD the charge is \$6.50. Clubs which are affiliated with the PD will be charged \$5.00. The service charge is deducted from your deposit when lecture is returned. Clubs or groups not members of PSA will be quoted prices on request to the Director.

For Nos. 1 to 5 order from Philip B. Maples, Director, Recorded Lecture Program, 29 Spring Street, Brockport, New York.

For the SPECIAL please contact: P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

APSA, General Secretary for the United States of the Caribbean-American Portfolios, from Dr. Esteban Antonio de Varona, APSA, General Secretary for Costa Rica, said that Prof. Abelardo Bonilla has been elected the new President for this term. In Costa Rica the legislature is of the single chamber type composed of 45 Deputies.

Professor Abelardo Bonilla is very much liked in his country. He is an outstanding man, a learned scholar, loved, admired, and respected by everyone. As a photographer he is a very hard and serious worker, and is now Vice President of the Club Fotográfico de Costa Rica.

The members of the First Caribbean-American Portfolio of which he is a part, know him and know his work, but for those of us that have not had the pleasure of meeting him, we can feel highly honored that one of our members has reached such a high office in his specific country. Congratulations are in order for him.

Australia Meets South Africa



Leo Lyons Dr. A. D. Bensusan, FPSA

It seems that once a PSA member and a member of some international portfolio, you have the makings of a friendship with many people and even people from some foreign land. So it was when Leo Lyons of Port Kembla, Australia and Dr. A. D. Bensusan, FPSA met in Johannesburg, South Africa on Leo's recent trip to Africa.

In this case Ray Miess, APSA of Milwaukee, Wis. knowing both men and foreseeing a possible meeting, took care of the necessary details to bring about such a fine experience. Leo Lyons is a member of the First Australian-New Zealand-American Portfolio while Dr. Bensusan is Circle Secretary of one of the South African-American International Portfolios. Dr. Bensusan is also editor and publisher of the South-Africa Photogens Annual.

A Change Of Leaders

Oliver W. R. Smith, Canadian General Secretary, has resigned with Edward G. (Ted) Tozer, taking over from very able hands. Oliver Smith has done an extra swell job for the past three years but he has found, along with his other duties, the load was getting pretty heavy. Besides the portfolio duties, Oliver has done a great deal in promoting the Canadian division of the PSA. With Oliver's help, the Canadian-American portfolios now have five circles in operation, one being a 16 x 20 salon portfolio.



Alfredo Senior, Juan Ulises Garcia, William J. McCarthy of New York City, and Mr. Giles Tripp, Economic Adviser of the United States Embassy, discussing pictures of the Caribbean-American Portfolios.

Ted Tozer, the new General Secretary, is an enthusiastic worker who says he is pleased to be able to do what he can for PSA and photography in general, but most of all, he enjoys the friendships he makes and the experiences gained in working on various jobs for the Society.

A General Secretary Speaks

Juan Ulises Garcia of Trujillo City, Dominican Republic tells what the International Portfolio activities mean to him.

The Caribbean-American Portfolios have the singular privilege of sheltering, like an amphora of friendship and love, many notable pictorial works of six of the countries of this part of the world, which the immortal Roosevelt called the Continent of Hope. They are: The United States of America, Cuba, Dominican Republic, Costa Rica, Nicaragua and Mexico. In these Portfolios are expressed, with eloquent language and notable adornment of the reality itself, an appraisal, plain and fundamental, of the interesting pictorial motives palpitating in the unbounded and flowery scenery of the Americas. The plausible enthusiasm with which, in tight row, their members have maintained in circulation this valuable messenger of a sincere comprehension and friendship, incontrovertibly shows that "Art is a fecundation of the spirit in the sublime and tender field of human love." In all these manifestations, the Art in them contained also becomes a realistic expression, promising and fruitful, of a common ideal which makes all kind of effort to introduce in our world a supreme common good.

Our world simply could be, for those engaged in the cultivation of Art, a simple surface of luminous values, if our emotions had not, as they really have, the necessary potential strength to fecundate in our souls a fervid and noble passion which, caressing the beauty contained in the matter and in the forms surrounding us, organized and enlivens it to transform its attributes in something spiritual and human in character. These luminous values, rigorously interpreted sometimes, ideally considered in other occasions, but always shining in the

scenery, discover through the aesthetical pleasures they awake, the strong, vigorous, fecund and noble soul of The Americas.

Pictorialism feeds itself with emotions which, being extremely contagious, create a mutually recognized current of understanding and sympathy linking the nations to one another and to a common ideal. Every emotion is an idea, and every idea is a force, a decisive and strong spiritual force. When emotions vibrate with such a tenderness that make themselves loved, they can penetrate, formally, deeply and intimately, into our sentiments. It is then when, at a point of saturation, our ideals will overflow, externalizing themselves. So they will carry, from without to within, through the common land on which we stand, the bundle, complicated but definite, of our aesthetic and ethnic roots.

This is why we must consider the deep influence which our Portfolios, in general, are affording to a mutual understanding among all the nations of the world, and specially among the countries, of a dualistic origin, spread over the American Continent. All artists have a very elevated mission to fulfill, and they are doing their best through our International Portfolios: they are to reveal the anxieties, conceptions and ideals which historically integrate the soul, virgin and luminous, of our nations. These artists, painters, poets, sculptors, photographers, all those who philosophize and exalt the matter and its forms, by an instinctive impulse almost supernatural, have the role of classifying, embellishing and reconstructing the conceptions and principles on which our present life stands. They must also discover the ideal of truth, the ideal of justice, and the ideal of beauty that wander in the almost forgotten shadows of the history of mankind, to form a new and most propitious spiritual atmosphere, in which the soul of our menaced civilization might breathe without interference or fear.

If you are not now a member of an International Portfolio why not write for information. When one person feels as strongly about this activity as does Mr. Garcia, it is worth joining—I think so!

Coming Salons Agreeing to Follow PSA Recommendations

Note: Monochrome prints, Color prints, T-color transparencies, 35-mm. slides, L-monochrome slides, A-architectural prints, S-scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

SÃO PAULO (M.C.) Exhibited during September at Prestes Maia Gallery, Data: Foto-Clube Bandeirante, Rua Avanhandava 316, São Paulo, Brazil.

WITFATERSAND (M.C.S.) Exhibited during September at Johannesburg Public Library and Durban Municipal Art Gallery, Data: Salon Secretary, Box 2285, Johannesburg, S. Africa.

INDIA (M.C.) Exhibited in Ahmedabad in Sept., Bombay in October, Data: T. F. Gell, Secy. Camera Pictorialists, Salapure Road, Ahmedabad 1, India.

CLEVELAND (M.T.) Exhibited Sept. 8-26, Data: Mary J. Matheson, 12317 McGowan Ave., Cleveland 11, Ohio.

TOKYO (M.T.) Exhibited during October and November at Tokyo and Osaka, Data: Katsumi Nakamura, 1904 Kichijoji, Nishi Tokyo, Japan.

NEW ZEALAND (M.T.) Exhibited beginning Oct. 4 at Art Gallery, Data: H. A. Larsen, Salon Secy., P.O. Box 324, Hamilton, New Zealand.

NORTHWEST (M.) Exhibited Sept. 13-21 at Western Washington Fair, Puyallup, Data: Goo. Klakke, Auburn, Washington.

TORINO (M.) Exhibited Sept. 27 to Oct. 9, Data: Società Fotografica Subalpina, Via Regina 25, Torino, Italy.

BANGALORE (M.S.) Exhibited Oct. 1-12 at Mysore Photographic Society, Data: K. Girimaji, 28 Sri Rama Rd., Bangalore 6, India.

IRISH (M.) Exhibited Oct. 20 to Nov. 1 at Dawson Hall, Data: Goo. McLean, Exhib. Secy., 11 Home St., Dublin, Ireland.

GHEENT (M.) Closes Sept. 21, Exhibited Oct. 21 to Nov. 9 at club, Data: Julien Tork, Secy., Neumont 37, Ghent, Belgium.

MISS. VALLEY (M.) Closes Sept. 24, Entry fee \$1.00 plus return postage, Exhibited Six-Bar & Fuller, Oct. 5-19, Data: E. A. Tucker, 2625 Carter Ave., St. Louis 7, Mo.

CHICAGO (M.) Closes Sept. 27, Entry fee \$2.00, Exhibited Oct. 10 to Nov. 16 at Museum of Science and Industry, Data: Miss Mahel Young, 231 S. LaSalle St., Room 1302, Chicago 4, Ill.

MEXICAY (M.C.) Closes Oct. 13, Exhibited Nov. 13 to Dec. 13 at club, Data: Ray Mico, 1000 N. Farwell Ave., Milwaukee 2, Wis. or Club Fotografica de Mexico, San Juan de Letran 80, Mexico 1, D. F., Mexico.

HONG KONG (M.C.) Closes Oct. 18, Entry form and fee waived, Exhibited Dec. 1-6, Data: Ho-Lok Kuan, c/o Hong Shing Co. Ltd., 52 Bonham Street East, Hong Kong, China.

VICTORIA (M.T.) Closes Oct. 18, Entry fee \$1.50 for prints, Exhibited Nov. 16-23 at Empress Hotel, Data: Jas. A. McVie, 2171 Bartlett Ave., Victoria, B. C., Canada.

OTHER SALONS

ROYAL (M.C.T.S.S.A.M.P.) Exhibited at London, Leeds and Bristol Sept. 11 to Dec. 31, Data: Secy. Royal Photographic Society, 16 Prince's Gate, London SW 7, England.

ANTWERP (M.C.) Exhibited Sept. 13-27 at Royal Zoological Society, Data: J. Em. Bornberg, 265 Dambergstraat, Antwerp, Belgium.

LONDON (M.C.) Exhibited Sept. 13 to Oct. 11 at Royal Society of Painters in Water Colours, Data: Secy., London Salon of Photography, 26-27 Conduit St., New Bond St., London W.1, England.

CAPE TOWN (M.A.S.) Exhibited Sept. 22-27, Data: E. J. Sanby, Salon Secy., P.O. Box 2431, Capetown, S. Africa.

STOCKHOLM (M.) Exhibited in October, Data: Swedish Master Competition, Box 3221, Stockholm 3, Sweden.

PARAGUAY (M.) Closes Sept. 15, Exhibited Oct. 5-28, Data: Secretary, Sociedad Fotografica de Zaragoza, Plazo del Sur 7, Bajos, Zaragoza, Spain.

LUCKNOW (M.C.T.) Closes Dec. 18, Exhibited Feb. 4 and Mar. 2, S. H. H. Razvi, 63 Yashpur, Allahabad 3, India.

PSA COLOR DIVISION

GEORGE F. JOHNSON, APSA
Forestry Building, State College, Penna.

Two Groups in Slide Contests

Due to growth of interest, the International Color Slide Competition for Individuals has been divided into two groups for the 1952-1953 season, according to Charles H. McKee, 5030 Del Rio Drive, Sacramento 18, California. This will be advantageous to beginners.

All entrants who had two or more slide acceptances in recognized exhibitions previous to July 1952, should enter Class A, while those who did not have two acceptances should enter Class B.

The first two of the 1952-53 contests will close September 20. Class A entrants will send their slides to Robert J. Goldman, 43 Plymouth Road, Great Neck, N. Y., while the Class B group will mail theirs to James Perdue, 321 E. Street, Davis, California.

The general entry form can be secured from Mr. McKee. No entry fee is required of Color Division members; non-members pay \$1.00 for the series of five contests scheduled to close on 20th of September, November, January, March and May annually.

The May, 1952 contest was conducted by the Tulsa Camera Club at Tulsa, Oklahoma with 90 entries totalling 357 slides. The award winners were: Mrs. David Page, Topeka, Kansas; George Steck, Oil City, Penna.; Alfred Renfro, Bellevue, Washington; Adolf Vignale, New Toronto, Canada; Pearl E. Schwartz, Chicago, Ill.

Postal Regulations

Although most people believe that postal laws and regulations prohibit anything in handwriting in parcel post or fourth class matter actually a great deal of information either handwritten or otherwise can be placed in or on fourth class matter. For purposes of reference check article 14 page 82, U. S. Postal Guide Part I, dated July 1951. This reads as follows "There may be placed on fourth class matter, or on the wrapper or cover, tag or label, any marks, numbers, names or letters for purposes of description"—

As far as photographs are concerned, either color slides or prints, this means that they can show the name and address of the maker and a title or the location or subject matter of the picture. If part of a set or series they can be numbered and carry a lot number.

We are bringing this to your attention as a number of contributors have been needlessly paying first class postage on slides for the Hospital Project bearing the identification which makes these slides so much more valuable and so much more interesting to the patients in the U. S. and U. N. Army, Navy and Veterans Hospitals in Japan, Korea and in the country. Such slides can be sent by parcel post at a

considerable saving.

Incidentally slides have been slow in coming in. We have been able to take care of the hospitals in this country that are receiving service but there has been a real shortage of the slides bearing identification that are needed by Army and Navy hospitals in Japan and Korea. To service properly the hospitals now on our list and to allow us to service hospitals in Japan and Korea not now receiving slides, we need at least 4000 slides a month. Prior to May we were able to send about 2500 a month. This figure is falling fast. Please go through your slides and send anything you can. Send them to Karl A. Baumgaertel, 353 31st Avenue, San Francisco, California.

"The Trouble With Us"

The trouble with a lot of us is we try to get too much in the picture. We need to learn to reduce, to concentrate, to simplify our picture area—to pick out some outstanding feature or phase of the scene and then build our picture around it, and eliminate everything else possible. It's the difference between scattered ineffective attention and concentrated effective attention.

A whole corn field may make a picture of sorts. A single hill of corn may make a better picture. A single ear of corn may make the best picture of all. Simplified. Concentrated. Effective. A whole building may make a better picture—if you can crowd it in. A gable of the building may make a better one, or a single window or door, or even the window latch or the door knob, or the hinge on the door, may make the best of all. Why? Because it's concentrated, simplified, effective. It's the difference between scattered ineffective attention and concentrated effective attention, between DIVIDED INTEREST and interest that CAN'T BE DIVIDED because it has only one dominant factor or chief interest point to be fixed upon.

Move in on your pictures, else use a longer focal length lens so you CAN'T take in all creation when you make a shot. This admonition is general, of course. I have two wide angle lenses myself and use 'em on occasion—perhaps once in 100 shots—and have gotten acceptances with them. But in general I don't even carry a wide angle lens. When it comes to composing your picture, if you can't eliminate irrelevant material at time of shooting, consciously compose the view so you can easily crop it later, or perhaps reverse it, in order to gain the very best in composition possible.

—GLENN E. BROOKINS

Club Color Slide Set Directory

As we feel that it is a better medium for reaching the particular individuals we want to reach—the club program chairmen, the Club Color Slide Set Directory which first



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GENERAL ELECTRIC

appeared in the Color Division supplement to the September, 1951 PSA Journal will hereafter be published in the Color Division Bulletin rather than in the Journal. The revised and enlarged Directory will next appear in the September-October issue of the C.D. Bulletin. This change will also enable us to have some extra copies run off for supplying clubs that may join the Color Division between issues of the Directory which will continue on an annual basis. —K.A.B.

Town Meeting of Photography

Three Town Meetings of Photography, PSA-sponsored activities inaugurated at Santa Barbara, March, 1952, are being planned for the coming fall, in Southern California.

First of the three will be in San Diego on Sept. 13 and 14. A detailed account of the program will be announced in the Journal.

On Oct. 25 and 26 the second of these two-day junior conventions will be held in Fresno, California, for those Camera fans living in the south central part of

Coming Color Exhibitions

SACRAMENTO, Aug. 29–Sept. 7, deadline Aug. 7. Four slides, \$1. Forms: Grant Duggins, PO Box 2036, Sacramento 9, Calif.

PITTSBURGH ALL COLOR, Oct. 5–12, deadline Sept. 23. Four slides, \$1. Four prints, \$1 plus postage. Forms: James Dixon, 219 Seventeenth Av., Homestead, Pa.

TULSA, Oct. 13–14, deadline Sept. 30. Four slides, \$1. Forms: Ruth Canaday, 1779 S. Victor, Tulsa, Okla.

CHICAGO, Nov. 8–16, deadline Oct. 18. Four slides (all sizes), \$1. Forms: Arthur Papke, 4106 Gilbert Av., Western Springs, Ill.

MISSISSIPPI VALLEY, Nov. 5–8, deadline Oct. 22. Four slides, \$1. Forms: E. A. Tucker, 2623 Carter Av., St. Louis 7, Mo.

California.

Shortly thereafter a third is contemplated in San Luis Obispo, California, for the middle coastal area; dates to be announced later.

Visitors to California from all parts of the world are invited to attend these PSA get-togethers. Programs are designed to appeal to anyone interested in photography with especial emphasis on helping the beginner. —VELLA L. FINNE

PSA NATURE DIVISION

HARRY R. REICH, APSA

286 Schenck St., No. Tonawanda, New York

The Nature Division in New York

Naturally at this time all roads lead to New York and the 1952 PSA convention. We are certain that the Nature Division in force will be represented in the pilgrimage wending it's way to the Big City for the big doings of the year.

This writer is happy to be able to assure the members of the Nature Division that a treat is in store for them when they reach their destination in the Big City, a treat in the way of a well rounded program of activities of intense interest to all of them. A program that will carry on to the big climax Saturday night, the honors banquet. To give you an idea of what to expect let me outline the menu for you.

On Thursday, August 14th, from 9:15 to 10:30 A.M. in Parlor A&B, Dr. B. J. Kaston will present "Photography of Spiders". From 10:45 to 12 noon in the North Ball Room, Helen Manzer, APSA will hold forth with "Ins and Outs of the Color Show". This is a program which the Nature Division is co-sponsoring with the Color Division. From 9 to 10:30 P.M. in the Grand Ball Room, Mr. Jay T. Fox, APSA will present "Natures Highlights".

On Friday, August 15th from 9:15 to 10:30 A.M. in Parlor A&B, Bruce Force will present "Photography of Minerals". From 10:45 to 12 noon in Parlor A&B, Dr. Roman Vishniac will give us a talk on our favorite subject "Nature Photography". From 1:15 to 3:15 P.M. in Parlor F&G, C. B. Schaughency will present "New Jersey Birds".

On Saturday, August 16th from 9:00 to 10:30 A.M. in the Grand Ball Room there will be a showing of the Color Slide Exhibit

of the PSA Salon. To insure against the possibility of the Nature slides running over the time limit and the showing of these having to be curtailed, they will be shown in the Gold Room as a separate showing. From 3:30 to 5:00 P.M. in the Gold Room there will be a program "Photography of Flowers and Botanical Specimens".

There has been an added attraction scheduled for Saturday from 1:15 to 2:45 in the Gold Room. Ruth Sage, the Division Secretary will hold forth in a most interesting How-To-Do-It nature program. The element of surprise in this program would be spoiled if too much were said of it here. She will be assisted by Chet Wheeler. The writer had the pleasure of seeing a preview of this program when it was rehearsed in a western New York camera club and the best I can say for it is Don't Miss It.

Last but not least there will be a Nature Division luncheon in the hotel at noon Saturday. Tickets may be procured at the time of registration. Let's make it a big get together for the division. Last year at Detroit there were 125 members of the division present at the luncheon. How about beating that record in New York?

The Who's Who Listing

In this issue of the journal we publish the Who's Who In Nature Photography listing. The preparation of this list presents quite an involved problem. Naturally it is compiled from the catalogues of the various recognized nature exhibitions. Often due to misspelled names or transposed names there is the possibility of an error



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Remember, there's a G-E lamp for every photographic purpose

GENERAL  **ELECTRIC**



creeping in on the final listing. While every precaution is taken in the preparation of this list there have been some errors in the past. It is just possible that there might be some error in this one.

If in reading this listing you should discover that we have made any error in our compilation please address a note to either the secretary of the division, Ruth Sage or to the writer and an acknowledgement, and correction will appear in this column in the next issue of the JOURNAL after it is brought to our attention.

First M.P.S. International Salon of Natural History

In a recent issue of the JOURNAL we announced that it was the intention of the Mysore Photographic Society of Bangalore, India, to include a nature section in their salon. On March 22 the Nature Division supplied the Mysore Society with information covering the minimum requirements, and standards of conduct in order that their show might be sanctioned by the PSA Nature Division. At the time the master mailing list of the division was also mailed to them in order that entry forms might be sent to all of the current nature workers.

Last week I received an air mail communication from Dr. G. Thomas of the Mysore Society advising that the master mailing list had not reached them until May 19th, too late for them to use it for the 1952 exhibition and Dr. Thomas advised that they had taken the listing of nature workers from the 1948 American Annual as a mailing list. The good doctor advised that he knew that this list was outdated and asked that we do what we could to publicize the show.

While the writer realizes that the release date of this issue of the JOURNAL will allow only a month at most for prints to reach Bangalore by the deadline of their show, which is September 5th, maybe those of you who did not receive entry forms will give it the big try to be represented. We need more nature exhibitions and the success of their 1952 show will insure its being repeated in 1953. The salon is for prints only. If you have no entry form the prints may be mailed to

MPS INTERNATIONAL SALON OF
PHOTOGRAPHY
c/o Mr. K. Girimaji
26, Sri Rama Mandir Road,
Bangalore 4, India

the calendar is as follows:

Last Date for Entry5th September, 1952
Judging7th September, 1952
Notification of Results 10th September, 1952
Total Rejects Returned

22nd September, 1952
Exhibition1st Oct. to 12th Oct. 1952
Prints returned31 October, 1952
The entry fee is \$1.00, payable to K. Girimaji.

Why Be Hard On The Nature Exhibitions?

A short time ago the writer received a communication from the sponsors of one of our nature exhibitions containing a gripe about the way prints and slides are shipped to the exhibitions. The complaint was that they were shipped in trunks and caskets in

order to protect the contents without consideration of the cost of returning same by the exhibition. The writer had never heard this complaint before which is probably because postage rates had never been quite so high before.

It happened that the writer was called on to serve as Salon Chairman of the 14th International Exhibition of Nature Photography of Buffalo this year and this gave him an opportunity to sympathize with the griping sponsor. I realized just what was meant by trunks and caskets. I realize that we all would like our prints and slides well protected while in transit but there is such a thing as going too far in order to do so. The writer carefully noted the manner of packing the slides and prints submitted to the 14th International this year and also noted the postage required to return them and the findings were simply amazing.

While none of our exhibitions have ever expected to make any money on their shows most of them are sponsored by camera clubs and in such cases it is hoped that the exhibition would not cut too deeply into the club treasury, as is the case with the International of Buffalo which is sponsored by the Science Museum Photographic Club. Some of the exhibitions have tried to maintain the \$1.00 entry fee as has our club the complaining sponsor. With our experience this year, which I presume was similar to the experience of the exhibit which did the complaining, I can assure you that the \$1.00 entry fee is most certain to be a thing of the past. The return postage amounted to more than 50% of the entire receipts. While generally the postage on the return of the slides is nominal and helps to carry the load for the return of the prints our experience this year shows that the slide makers are following the pattern of the print makers and are increasing the size and weight of the slide packages so that the above is no longer the case.

Let me cite some instances of what I am referring to. We received one package of prints from our own state and within a radius of 200 miles of Buffalo, which was packed in a plywood box made up of quarter inch stock and which required 98¢ postage to return. The maker certainly knew this because he had to pay the postage to send it in. He also knew that he sent a \$1.00 entry fee and expected to receive a notification card of his acceptances and he also knew that he expected to receive a catalogue of the show, so he was sure that the exhibit was going to lose considerable from his entry, so why ship his prints in a trunk? We also received slide entries that cost as much as 37¢ to return.

I am just as particular of my slides and prints as most people are and I also pack them in a way that I expect they will be perfectly safe in transit, and let me say that I have never had a slide broken, or a print damaged in shipping, and I can give you proof that this can be accomplished with but a nominal cost to yourself and to the exhibition to which they are submitted. The last show that I entered which was as recent as three months ago, returned my four prints for 37¢ and my four slides for 6¢. My prints were shipped in a container that I make myself, consisting of a piece of corrugated cardboard that is 17

and ¾ inches wide by 43 inches long that is folded and tacked onto two light strips of pine wood of ¾ inch stock, ¾ inch wide and twenty inches long. My slides were shipped in a regular box in which Kodak used to return slides after processing (the narrow size) with a light sheet of corrugated board on the bottom, then two slides, then another sheet of the board then the other two slides and then another sheet of the board. This is wrapped in ordinary brown paper and sealed with tape, the whole weighing just two ounces. How about giving the exhibitions a chance to come near breaking even on their venture. Stop shipping your prints and slides in trunks and caskets.

Who's Who in Nature Photography—1952

Prepared by Ruth F. Sage, Secretary,
PSA Nature Division

During the photographic exhibition year, 1952, there were six nature exhibitions conforming to the standards of the Nature Division. These were PSA, Louisville, Chicago Nature, Rochester, Columbus, and Buffalo.

The requirements for inclusion in this listing were acceptances in two or more of the exhibitions listed. This year's exhibitors number 277, which is an increase of 37 over last year. In addition there were 862 persons who had acceptances in one show, which is an increase of 29 over last year.

Interest in the Nature Exhibitions is steadily growing as indicated by the increase of 134 persons submitting to these approved exhibitions over the 1950 records. This is a gain of approximately one third in two years.

An asterisk appearing before a name indicates that the person served as a judge in one or more of these exhibitions. The code for the abbreviations is E—Exhibitions, S—Slides accepted, and P—Prints accepted.

Name and Location	E	S	P
Adams, Blanche H., Phoenix, Ariz.	2	6	—
Agnew, Lester, Chicago, Ill.	4	10	—
Alexander, Cr., Brooklyn, N. Y.	3	9	—
Anderson, Arthur E., Chester, Ind.	2	2	4
Archibald, James H., Amsterdam, N. Y.	2	4	—
Armstrong, A. Millard, Columbus, Ohio	2	2	—
Ask, Bill, Ringgold, Ga.	3	6	—
Aughinbaugh, Roland C.			
Beverly Hills, Calif.	4	12	—
Baker, Clinton L., Memphis, Tenn.	2	—	2
Ballentine, Grace M.,			
Upper Montclair, N. J.	4	—	12
Barnes, Malcolm E., Beverly, Mass.	2	2	—
Beatty, Mrs. Dorothy, Chambersburg, Pa.	5	15	—
Beitels, Mrs. Violet, Concord, Calif.	2	4	—
Benford, Samuel M., Mt. Vernon, N. Y.	4	9	—
Beyer, Urs, Bern, Switzerland	3	—	5
Biedel, Dr. C. W., Bremerton, Wash.	3	4	—
Biedel, Mrs. Margaret B.,			
Bremerton, Wash.	2	2	—
Bloenberg, Rev. H., Oil City, Pa.	6	12	—
Blackman, Robert C., Rochester, N. Y.	4	11	—
Bleech, Miles R., Jackson, Mich.	2	2	—
Blyth, Alfred, Edmonton, Canada	5	—	17
Born, R. C., Longmeadow, Mass.	2	4	—
Bothe, Hans, Riverside, Calif.	3	6	—
Braun, Louis W., Chicago, Ill.	6	17	—
Brewster, George, Arlington, Va.	4	6	—
Brickel, F. E., University Heights, Ohio	3	—	3
Bridges, H., Los Angeles, Calif.	2	2	—
Reidenbach, R., Pittsburgh, Pa.	4	4	—
Brines, Dr. Roland J.,			
Santa Barbara, Calif.	2	6	1
Broman, Louise K., Chicago, Ill.	6	17	19
Brooklyn, Glenn E.,			
San Bernardino, Calif.	4	8	—
Brown, Albert N., Chicago, Ill.	6	12	7
Brown, Earle W., Detroit, Mich.	3	—	12
Burger, Wm., New York, N. Y.	3	2	—
Burgess, Dr. J. F., Quebec, Canada	4	8	—
Burth, Herbert F., Chicago, Ill.	2	7	—
Buxton, Eagenia, Memphis, Tenn.	5	7	15
Carter, Irma Louise,			
Manhattan Beach, Calif.	5	11	—
Chandler, I. G., Red Cliffs, Australia	2	—	5
Chandler, Dr. M. A.,			
New Toronto, Canada	6	15	—
Church, Eleanor B., New York, N. Y.	2	3	—
Claggett, Marjorie, Bowling Green, Ky.	2	4	—
Clemens, George, McConneville, Ohio	2	4	—

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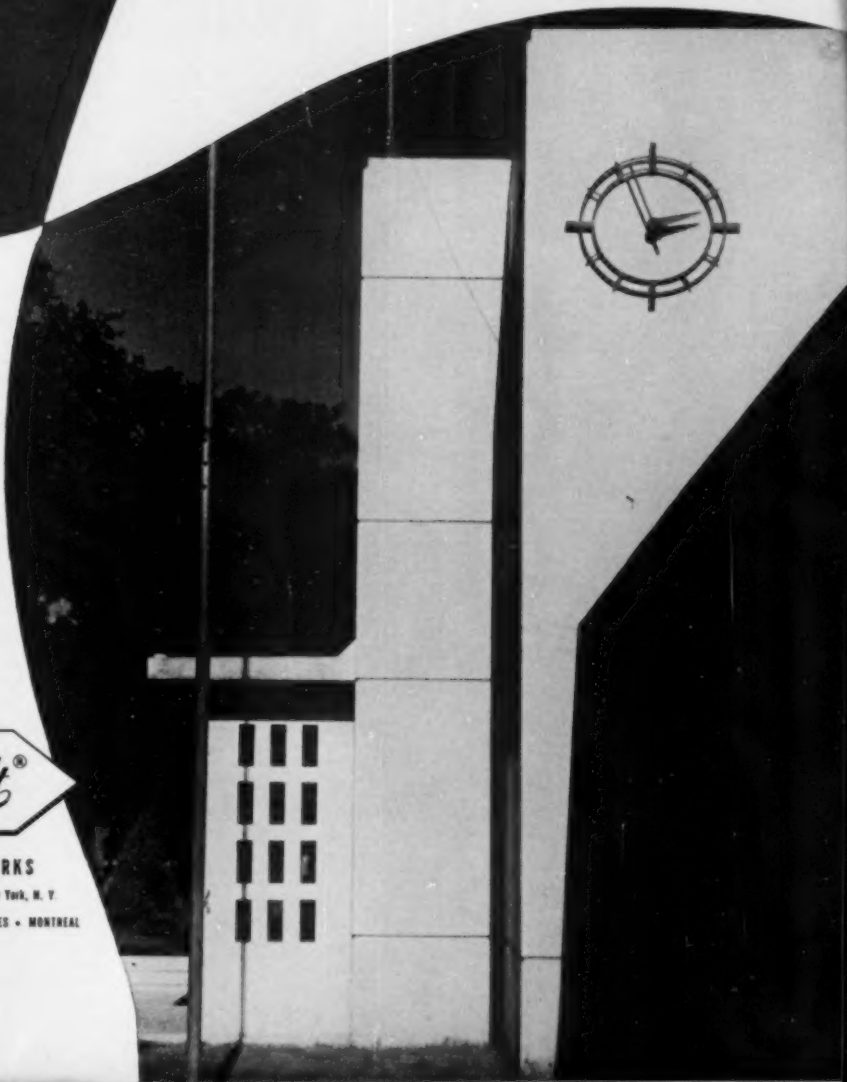
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Name and Location	E	S	P	Name and Location	E	S	P	Name and Location	E	S	P
Colby, Harold L., Oregan, N. Y.	2	5	—	Mora, Angel de, La Habana, Cuba	3	6	—	Wallin, Ann B., Albany, N. Y.	2	1	4
Coleman, Cy, Detroit, Mich.	4	—	10	Muench, Emil, Santa Barbara, Calif.	6	13	—	Wallin, Freeman F., Albany, N. Y.	2	2	3
Coleman, W. L., San Bernardino, Calif.	5	11	—	Muna, George J., Bergenfield, N. J.	5	—	11	Ward, Marvin F., Los Angeles, Calif.	2	2	—
Conner, Charles D., Lakeside, Mich.	3	5	—	MacMullin, Smith, Inglewood, Calif.	3	6	—	Ward, V. E., Angels Camp, Calif.	6	10	—
Conner, Arthur J., Los Angeles, Calif.	2	4	—	McGowan, Jack, Los Angeles, Calif.	2	3	—	Warrick, Elvin, Urbana, Ill.	2	2	—
Cooper, Alfred W., Warland, Wyo.	5	7	—	McGee, Florence M., Houghton, Mich.	2	—	3	Watt, Mrs. Leslie B., Franklin, N. J.	4	—	6
Cooper, J. L., Evansville, Ind.	3	13	—	McGillivray, Harry, Rochester, N. Y.	4	—	4	Weber, Norman E., Dearbornville, Pa.	3	4	—
Crawford, George, St. Louis, Mo.	2	3	—	McGregor, Katherine, Toronto, Canada	5	16	—	Weiss, Joseph A., Joppat, Canada	2	—	10
Curry, Everal R., Buffalo, N. Y.	2	5	—	McKenney, Margaret, Olympia, Wash.	2	—	—	Wells, Ruth, Chicago, Ill.	2	2	—
Curtis, Ladislav, St. Louis, Mo.	2	2	—	McKean, Jack, Los Angeles, Calif.	2	3	—	Whitcomb, Edwin B., Alton, Ill.	2	—	3
Darby, Russell E., Westfield, N. J.	2	2	—	Nash, E. B., Hartford, Calif.	2	2	—	White, Dr. Gordon B.,	—	—	—
Darby, William E., Salt, Somerset, Eng.	3	—	3	Nash, Edgar K., Kenmore, N. Y.	3	—	3	Port Colborne, Canada	2	—	8
Davidson, W. T., Warren, Pa.	2	6	—	Nelson, June M., Deerfield, Ill.	3	5	—	Whitford, Thomas, Jackson, Calif.	2	—	8
Dawson, F. A., Nairobi, East Africa	2	—	—	Nelson, Robert E., Denver, Colo.	6	12	—	Williams, David H., Oregan, N. Y.	4	1	8
Devall, Albert H., Galesburg, Ill.	4	6	—	Newman, John, Sanicito, B.C. Canada	2	—	7	Wilson, Charles L., San Diego, Calif.	2	—	7
Dyer, H. A., Amarillo, Texas	1	1	—	Nichols, Tad, Tucson, Ariz.	3	4	—	Wilson, Myrtle J., Pittsburgh, Pa.	4	6	—
Edegar, Jean M., Rochester, N. Y.	3	5	—	Nicol, Ruth J., Butte, Mont.	3	3	—	Wineberger, Mrs. Barton,	—	—	—
Edwards, O. C., Bangalore, India	3	—	9	Nieto, Jose Julio, Santiago, Chile	2	—	3	East Rochester, N. Y.	2	3	—
Eisenberger, H. J., Bloomington, Ill.	4	—	13	Nozgaard, Egnatia D.,	—	—	—	Wolf, Julius, Chicago, Ill.	2	4	—
Farr, Willard H., Chicago, Ill.	5	7	11	Los Angeles, Calif.	5	12	—	Wolf, Paul J., Hawthorne, N. Y.	6	11	—
Faught, Francis Ashley, Philadelphia, Pa.	2	—	8	Norgard, Floyd, Los Angeles, Calif.	6	17	—	Wolfe, Roy, Portland, Ore.	2	—	2
Fay, Mrs. Thomas B., Hackensack, N. J.	2	2	—	Norris, Charles J., Los Angeles, Calif.	3	8	—	Wolton, Mrs. Frances, New York, N. Y.	4	7	—
Ferguson, Mrs. M. M., Bremerton, Wash.	4	10	—	Ochoita, N. P., Edmonton, Canada	3	5	10	Wolton, S. M., New York, N. Y.	4	3	—
Ferguson, Raymond G., Bremerton, Wash.	4	10	—	Ochsner, Dr. B. J., Durango, Colo.	3	5	3	Wood, Raymond D., Mount Kisco, N. Y.	3	—	5
Firth, Carl E., Trappe, Md.	3	—	8	Ogden, Rachel M., Chicago, Ill.	3	3	—	Yager, Leonard A., Danvers, Mont.	3	6	—
Fish, John L., Rochester, N. Y.	2	1	8	Owen, Mrs. Ethel F., Riverside, Ill.	4	11	—	Young, W. Arthur, Rochester, N. Y.	2	—	7
Forster, Howard L., New York, N. Y.	6	17	10	Palmer, Ida, Evanston, Ill.	2	5	—				
Fuller, Mrs. M. Johnson, Riverside, Ill.	4	7	—	Papke, Arthur W.,	—	—	—				
Fuson, Maxine E., Grand Rapids, Mich.	3	5	—	Western Springs, Ill.	6	12	—				
Gibson, H. Lon, Rochester, N. Y.	3	12.5	14.33	Parker, George W., Bloomington, Ill.	2	8	—				
Gill, Joseph B., Salt Lake City, Utah	3	—	3	Parson, Adolph W., Portland, Ore.	2	5	—				
Gingrich, Arthur, Detroit, Mich.	5	—	15	Parson, John R., St. Catherine, Canada	3	8	—				
Girton, Harold, Anaheim, Calif.	3	5	—	Perkins, Charles E., Washington, D. C.	2	—	6				
Goff, Milton R., Rochester, N. Y.	4	10	—	Peterson, Helen D., Honolulu, Hawaii	2	4	—				
Gray, Lillian, Chicago, Ill.	2	8	—	Pomeroy, Dr. Richard B.,	—	—	—				
Greenblatt, H. W., Hollywood, Calif.	4	9	—	San Francisco, Calif.	4	4	—				
Grete, Henry J., Saginaw, Mich.	3	6	—	Potts, Robert W. L.,	—	—	—				
Grete, Robert E., Saginaw, Mich.	2	6	—	San Francisco, Calif.	6	11	—				
Gregory, Mrs. J. V. C., Dayton, Ohio	2	3	—	Prosser, Ralph, Toronto, Canada	5	12	—				
Haas, Henry R., Buffalo, Calif.	2	5	—	Purdy, George W., Port Orchard, Wash.	6	15	—				
Hair, Dr. Grant M., Rochester, N. Y.	5	16.42	20	Purves, Bernard G., Glendora, Calif.	5	13	—				
Haves, Warren, Waukon, Iowa	3	7	—	Quitt, Lou, Buffalo, N. Y.	6	22	30				
Heacock, Esther, Wynnton, Pa.	4	—	11	Rash, Edmund W., Los Angeles, Calif.	2	1	4				
Hedder, Irene M., Albany, N. Y.	1	1	5	Randall, E. W., Portland, Ore.	3	—	—				
Heinrich, Lawrence G., New York, N. Y.	2	—	—	Randolph, Alfred, Bellevue, Wash.	6	19	—				
Hibbard, F. G., Milwaukee, Wisc.	4	9	—	Reynolds, Perry J., Detroit, Mich.	6	18	—				
Hiett, Lawrence D., Toledo, Ohio	6	21	—	Rice, Dr. Frank E., Chicago, Ill.	6	11	—				
Hill, Edward A., Fleetwood, Pa.	6	25	—	Rittenhouse, Paul L., New York, N. Y.	2	3	—				
Hill, J. Lawrence, Rochester, N. Y.	6	7	—	Robinson, Dorothy T., Denver, Colo.	2	3	—				
Hogan, Clark H., Oklahoma City, Okla.	2	—	4	Robson, Edith, Buffalo, N. Y.	2	3	—				
Holloway, Joanna B., Los Angeles, Calif.	2	4	—	Roche, Jack, Caldwell, N. J.	5	7	10				
Hrubec, K. O., Brno, Czechoslovakia	2	—	6	Rogers, Viola G., Rochester, N. Y.	2	3	—				
Huett, Betty, Madison, Chicago, Ill.	4	8	—	Rosch, Adolf, Brno, Czechoslovakia	4	—	11				
Hungerford, Homer, Dallas, Texas	3	—	—	Roth, Conrad, Portsmouth, Ohio	2	2	—				
Javarch, Wm. J., Cicero, Ill.	4	0	—	Rotherham, Edward,	—	—	—				
Jensen, Katherine H., Pittsford, N. Y.	4	10	—	Cosfield, Victoria, Australia	3	—	12				
Johnson, Carven W.,	—	—	—	Ruch, Dr. Fred J., Plainfield, N. J.	5	12	—				
Johnsonville, N. Y.	6	10	—	Ruchshoff, Clarence C., Cincinnati, Ohio	4	—	10				
Johnson, Geo. F., State College, Pa.	6	15	—	Sage, Ruth F., Buffalo, N. Y.	6	21	—				
Johnson, G. Lewis, Waltham, Maine	3	4	—	Sanford, Mattie C., Salt Lake City, Utah	4	7	—				
Johnson, H. J., Chicago, Ill.	5	13	1	Savary, E. H., Plainfield, N. J.	6	18	—				
Johnson, J. F., Minneapolis, Minn.	4	6	—	Schaller, Otto S., Princeton, N. J.	2	1	—				
Jones, Lloyd W., Chicago, Ill.	4	3	—	Schmidt, Frank W., Galveston, Texas	4	—	12				
Jordy, Lou, Madison, N. J.	4	—	8	Schulke, T. H., Liverpool, N. Y.	3	—	8				
Kelato, Walter, Ironwood, Mich.	2	4	—	Schwartz, Paul E., Chicago, Ill.	4	—	8				
Ken, Hing Fook, Kowloon, China	2	—	6	Scott, Arthur J., Waltham, Mass.	3	8	—				
Kenton, Benjamin J.,	2	—	—	Seidridge, Hy, Honolulu, Hawaii	6	16	—				
New Britain, Conn.	2	5	—	Shall, Mildred S., Chambersburg, Pa.	3	11	—				
Keith, T. Lyle, Canaan, N. Y.	4	14	—	Siegle, Winifred Van, Brentwood, Wash.	2	3	—				
Kern, George B., Yontal, N. Y.	3	—	10	Siegle, Harold A., San Francisco, Calif.	4	—	—				
Kidwell, O. A., Pasadena, Calif.	3	8	—	Singer, Walter, New York, N. Y.	2	7	—				
Kirkland, James Lee, Chicago, Ill.	5	11	—	Skopec, Arthur T., Bayville, N. Y.	4	8	—				
Kirkpatrick, W. A., Phoenix, Ariz.	5	—	19	Small, Arden W., Detroit, Mich.	3	5	—				
Kleinhardt, R. H., Rochester, N. Y.	2	3	—	Smith, M. C., Fresno, Calif.	2	5	—				
Knoop, Thomas H., Stroudsburg, Pa.	3	8	—	Smith, Dr. S. Wayne, Indianapolis, Ind.	2	3	—				
Kolarik, Blanche, Chicago, Ill.	6	13	1	Soper, E. W., Port Arthur, Canada	4	7	—				
Kramer, Ludwig, Pleasantville, N. Y.	6	12	—	Souers, R. H., Chicago, Ill.	3	7	—				
Kriste, Russell, Chicago, Ill.	2	6	—	Stanley, David M., Paducah, Ky.	2	1	7				
Krueger, Elton W., Monterrey, Mexico	2	2	—	Stanley, John H., Columbus, Ohio	2	9.33	—				
Kyle, Margaret, Columbus, Ohio	3	3	—	Stark, Wm., Toronto, Canada	2	3	—				
Lake, Kewas, Budapest, Hungary	2	—	4	Steele, George F., Oil City, Pa.	2	7	—				
Lal, T. S., Quilon, South India	4	—	9	Steel, Wm. C., Miami Springs, Fla.	2	5	—				
Lawler, Timothy M., Jr., Kenosha, Wisc.	2	5	—	Stewart, A., Santa Barbara, Calif.	6	28	—				
Leatherman, Robert,	—	—	—	Suter, Al., Chicago, Ill.	6	19	—				
San Bernardino, Calif.	3	8	—	Suter, Helen, Chicago, Ill.	5	12	—				
Legare, Jacques, Quebec, Canada	4	—	10	Suter, Mrs. W. L., Winnetka, Ill.	2	5	—				
Lewis, Floyd A., Hollis, N. Y.	3	6	—	Suzuki, Howard K., New Orleans, La.	3	8	—				
Lindahl, Roy E., Dayton Plains, Mich.	5	—	10	Swin, Rev. Joseph R.,	—	—	—				
Littell, Otto, New York, N. Y.	3	5	—	Middletown, Conn.	6	14	—				
Lohbi, Pearl H., Chicago, Ill.	3	5	—	Thaw, Sandra R., Washington, D. C.	3	8	—				
Luke, Wan The, Singapore, Malaya	3	—	10	Thelen, Hubert J., Brooklyn, N. Y.	3	7	—				
Lynch, Michael R., State College, Pa.	2	4	—	Thompson, Sidney, Akron, Ohio	4	—	—				
Lyons, Lee A.,	—	—	—	Thurston, Len, Detroit, Mich.	5	19	—				
Port Kembla, N.S.W., Australia	3	—	8	Tilden, Merrill W., Chicago, Ill.	2	—	4				
Mahoney, Les, Phoenix, Ariz.	5	16	—	Tillotson, Roy J., Batavia, N. Y.	2	7	—				
Malek, Joseph J.,	—	—	—	Townsend, Bertha S., Johnston, Pa.	6	14	—				
Stony Creek Mills, Pa.	5	13	—	Townsend, R. L., Jackson, Mich.	2	5	—				
Mandich, Carl, Bloomfield, Ohio	2	6	—	Trapp, Lewis A., Toronto, Canada	4	10	—				
Manner, Helen C., New York, N. Y.	5	15	—	Tremor, Ruth E., Buffalo, N. Y.	3	12	4				
Marker, Mrs. Estelle, Oakland, Calif.	2	2	—	Trubey, Dr. Wm. W., Memphis, Tenn.	3	8	—				
Mackey, J. W., Eaton, Ohio	3	9	—	Turner, Dr. Gerald, Memphis, Tenn.	4	—	17				
Marko, L. F., Philadelphia, Pa.	4	10	—	Tweddie, M. W. F., Singapore, Malaya	2	—	5				
Maurice, Elma C., Richmond, Va.	3	0	—	Udrushely, L., Port Hope, Canada	2	4	1				
Maurice, Scalls, Richmond, Va.	4	9	—	Van der Hoop, Wilmer, Hamilton, Mich.	5	13	—				
Mayer, Henry H., Cleveland, Ohio	3	4	3	Vignale, Adolph, New Toronto, Canada	6	15	—				
McElroy, Lucena R., Arlington, Ill.	3	9	—	Vogler, Dr. Rennie, New York, N. Y.	3	—	8				
Merrifield, Nelson, Dr. Arthur, Canada	2	5	—	Vogel, Raymond S., St. Louis, Mo.	2	4	—				
Mess, Ray, Milwaukee, Wisc.	2	3	—	Walgreen, Mrs. Charles R.,	6	13	—				
Miller, Lowell, Rochester, N. Y.	2	4	5	Chicago, Ill.	6	13	—				
Miller, Paul L., Seattle, Wash.	5	14	—								
Mitchell, H. G., Chicago, Ill.	2	4	—								

Note: The foregoing list was prepared from the catalogs of the exhibitors included and while extreme care was used, there may be errors. Your secretary would appreciate having them called to her attention.

Who's Who Awards

Dr. Grant Hiest, Rochester, N. Y., and Lou Quitt, Buffalo, N. Y., are tied in first place for having the most prints accepted. Each received a medal award. Dr. Hiest exhibited 20 prints in five exhibitions — a perfect record. Lou Quitt exhibited 16 prints in four exhibitions and served as a judge for the fifth. This gave him a perfect score also, due to the credit for four prints in the show which he judged.

The winner of the medal for the most accepted slides for the year was Edward A. Hill, Fleetwood, Pa., who exhibited 24 slides in six exhibitions — a perfect score.

The award for the highest combined total of prints and slides went to Lou Quitt who had a point score of 22 in slides and 20 in prints, giving him a total point score of 42 for slides and prints.

These awards, in the form of silver medals, will be continued next year.

PHOTO-JOURNALISM

WILLIAM A. PRICE

78 Elbert St., Ramsey, N. J.

The Photo-Journalism Division has prepared an outstanding program for the convention this year. Even the non-members of the P.J. Division will find each presentation to be interesting.

There will be sufficient coverage of the many phases of photo-journalism to give any serious amateur a liberal education in this field. All presentations will be entertaining as well as instructive and educational and there will not be any super-technical information "over the head" of the average photographer.

This is a down-to-earth program for all amateur photographers. There will be question and answer periods. Some of the world's best photographers are participating. It will not cost anything extra. Nobody should miss this opportunity to see and hear the experts in their particular fields.

On Wednesday, Aug. 13, there will be a conducted tour through the Life magazine darkroom, the most modern in the country. This special feature is limited to the first 100 P.J. members who register for this tour at the P.J. desk. There will also be a talk and exhibit on "The Versatile Small Town Newspaper Photographer," the man who must do a number of different jobs and still meet the deadline. Then there will be

a round table discussion where questions will be answered by experts.

On Thursday, Aug. 14, the day and evening will be filled with programs. The FBI will give a presentation on "Photography in Crime Detection". Don Mohler of General Electric will give his famous and entertaining demonstration, "Light is not Artificial, it's how you handle it". There will be illustrated talks by famous photographers on their work with industrial publications and, if you have wondered how a prize winning school or college annual can be made, there will be such a presentation by the man who got together the prize winning annual in 1950.

On Friday, Aug. 15, will be a presentation that will interest everyone who would like to get back some of his photographic expense, a show called, "Where is the

Cash in Photography?". Another subject, "Personal Photography" will deal with your negatives and prints and what to do with them. Then there will be a famous magazine photograph editor who will tell how it is done before publication. "Photo-Journalism in Television" will also be presented as a special feature.

On Saturday, Aug. 16, world famous photographers will present the ins and outs of photojournalistic work in these special features, "The Rights and Privileges of Photographers," "Picture Agencies, How they Work", "A Life Photographer at Work," and "Searching for Features."

Come to the convention, see all that you can, but don't miss any of the Photo-Journalism Division programs and you will not be sorry.

PSA STEREO DIVISION

FRANK E. RICE, APSA

228 N. LaSalle St., Chicago 1

Organized Groups

Almost every week we hear about a new stereo group being organized, either as a special stereo camera club, or as a group within an established club.

The Stereo Camera Club of the East Bay is one of the newest. Mrs. Leon S. Young, 260 Yale Ave., Berkeley, Calif. is Editor of their informative bulletin called "The Stereo View".

The Light and Shadow CC of San Jose, California, now has an active Stereo Division. Dr. Gustave Fassin, an experienced stereo photographer is leader of the group. Secretary of the Club is Ruth Penberthy, Rt. 1, Box 336, Cupertino, Calif.

The Natural Color Camera Club of Pittsburgh has a group that is running its special stereo programs. Robert W. Sharon is its leader, 125 Delano Dr., Pittsburgh is his address.

Color Camera Club of Waterloo, Iowa, is just getting under way. It starts right off with a Stereo Division, a Still Slide Division and a Movie Division. President is A. E. Phillips, 251 Baltimore St., Waterloo. They projected a stereo show recently to 130 people—no eye strain, due to very careful mounting and projection, and to a specially built screen. (We hope to have an article for publication on the details of this screen.)

The organization of Flint Stereo Guild was announced not too long ago. Dr. J. Vincent Murphy is the President—11511 S. Saginaw Rd., Grand Blanc, Michigan.

Shorewood Camera Club of Milwaukee has long had an active Stereo Group. They had a "Stereo Roundup" recently and invited the public; 241 people showed up. Stereo contact man—Arthur J. O'Connor, P. O. Box 1906, Milwaukee.

If you are in the vicinity of any of these organizations you will find it of interest to get in touch.

We shall be happy to have reports of other clubs and groups that are forming. Perhaps some time we can publish a list.

August 1952

New Competition Director

The Individual Stereo Slide Competitions will be resumed in the fall—first deadline November 15. Frederick T. Wiggins, Jr., 438 Meacham Ave., Park Ridge, Ill. has accepted the directorship.

Members of the Stereo Division will shortly receive the instruction and registration form. The service is free to SD members. Others write Fred for information. A medal for first, and ribbons for honorable mention, will be awarded. Comments and criticisms on each slide will be returned to the makers.

Wanted—Contributions

There are lots of experienced stereo photographers who read this column. And there are many who are eager to learn. Will you in class No. 1 give of your experience to class No. 2. Send us shorts such as would fit into this column—some helpful hints, some "dos" and "don'ts". And, send us a real man-size article with illustrations which can be run in the main body of the Journal. You really never know a thing until you try to tell it to others!

There are many good subjects. Much interest has been expressed in obtaining information on making stereograms of close-ups, and once they are made how to mount the tricky things for projection. A good article re this subject would be accepted instantly.

Some Stereo History

Stereo received its greatest boost from a woman. Back in 1851 a great fair was held in London. Photography was very young

then and only a handful of men knew anything about it. Mr. Fox-Talbot who invented the negative-to-positive printing process exhibited some of his work at the fair. Included were some stereo daguerotypes and a Brewster viewer.

One day Queen Victoria paid a visit to the fair and was very much fascinated by the lifelike, three-dimensional views. She was so captivated by them, the first she had ever seen, she immediately commanded that the entire royal family should have their portraits taken in stereo.

Up to this time stereo had been only a curiosity seen by the small number of visitors to the workshops of the few who were dabbling in the new science of light pictures. But the moment her majesty put her stamp of approval on stereoscopy, the public literally fell over each other trying to get stereo pictures made for themselves. The London Stereoscopic Society was formed and had great difficulty supplying the demand. Optical houses were swamped trying to make viewers fast enough and the great march of stereo was on, lasting until the beginning of our own century when a flood of cheap half-tone prints in stereo killed the boom which has now been reawakened by color film and better optical equipment.

—JULIAN H. WARNER

OWEN K. TAYLOR

Owen K. Taylor, founder and president of the Stereo Society of America, a founder member of the Stereo Division, and Chairman of the SD Membership Committee, died in New York on July 5 of a heart attack.

Mr. Taylor was interested in every phase of stereo photography and was instrumental in working up the proposed standards for 35mm stereo equipment. At the time of his death he was working on proposed judging standards for stereo competition.

He was also a Cornerstone Member of PSA.

New Flat Stereo Screen

Commercial Picture Equipment, Inc., SD Founder Member Robert D. Hall, President, is marketing a new screen which solves some of the problems of stereo projection. The screen is made of an elastic base material without seams, coated with a flexible metallic coating. When mounted on the frame it is stretched 4-ways—no wrinkles. Packaged, it is rolled and carried in a unique tubular carrying case. The screen frame allows tilt-control so that maximum illumination from the screen can be utilized. David White Sales Co. will distribute the new screen under the trade name Stereo Realist SILVERSCREEN. Two sizes to be produced immediately 40x40 List—\$39.50, 54x59 List—\$79.50. For further information write Bob Hall, 1567 W. Homer St., Chicago 22, or the David White Sales Company, Milwaukee, Wisconsin.



PSA Convention

August 12-16

Deceased Members

October 1951 to July 1952

- Gordon C. Abbott, FPSA, Taxco, Mexico, Oct. 29
 Dr. H. B. Adsit, Owatonna, Minn., June 16
 Mrs. Laura T. C. Alford, Queenstown, Md., Dec. 6
 B. Earle Buckley, New York, N. Y., January
 Ralph P. Fahey, Norwalk, Conn., Oct. 22
 Arthur F. Gaynea, La Mesa, Calif., Feb. 13
 Frank H. Jacobson, Minneapolis, Minn., March 14
 Claude B. King, Pontiac, Mich., Jan. 5
 Mrs. Mary H. Kretschmer, Omaha, Neb., Dec. 13
 A. E. Marshall, Providence, R. I., Nov. 20
 J. Bowie Martin, Atlanta, Ga., March
 Mrs. Emily Mayer, Haverford, Pa., May 22
 B. C. Norman, Rockford, Ill., Feb. 13
 Dr. L. B. Olmstead, Manhattan, Conn., April 25
 Miss Irene K. Reiser, Chicago, Ill., May 27
 North Storms, Chicago, Ill., Oct. 15
 J. A. Strohmer, Chicago, Ill., Apr. 3
 Clarence E. Swink, Villa Park, Ill., Mar. 21
 Owen K. Taylor, New York, N. Y., July 5

PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the twentieth of the second preceding month before publication.

SELL—Signal, case, new, \$75. Clevlen, F. case, price \$100. 16x20 Eastman paper case, \$40. On trade for Auto Rollei or what? Dr. Arthur Brier, Sparanburg, S. C.

SELL—Sinar Export, Swiss 4x5 with American back. 3 bellows, base extension, cashcode, case, accessories. All excellent except case. Worth new \$550, asking \$380. Don Bennett, PSA Journal.

STEREO—Ground glass back, 12 sheet magazine and case for 16x16mm stereo camera. Bargain, write Henry J. Wiegner, 2234 N. 29th St., Phila. 22, Pa.

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The list of new members for October and November, 1951 was inadvertently omitted from the JOURNAL although most of the names were included in the January Directory. They are published at this time for the record. June and July members will appear in the September JOURNAL.

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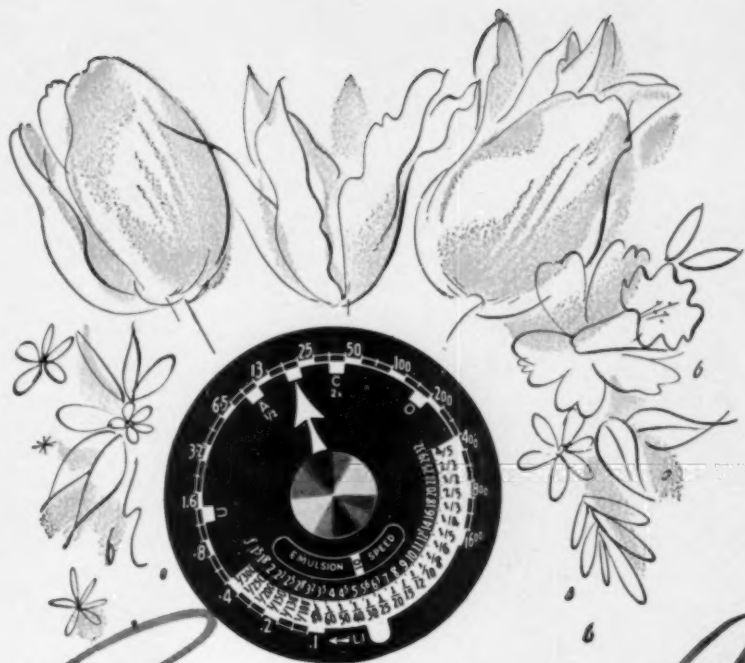
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